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PROGRAMME.

Ludwig van Beethoven – – Symphony in C minor, No. 5, Op. 67

Allegro con brio (C minor), – – –	2-4.
Andante con moto (A-flat major), – –	3-8.
Scherzo, Allegro (C minor), – – –	3-4.
Trio (C major), – – – – – –	3-4.
Finale, Allegro (C major), – – –	4-4.

Richard Wagner – Vorspiel and "Liebestod" (Prelude and "Love-death") from "Tristan und Isolde"

Richard Wagner – – – – Kaiser-Marsch (B-flat major), 4-4

The Programme for the next Public Rehearsal and Concert will be found on page 29.

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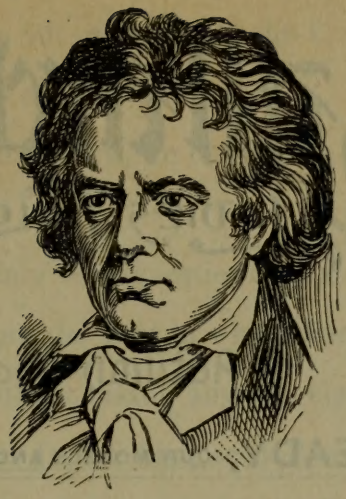
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Symphony in C minor, No. 5, Op. 67. **Ludwig van Beethoven, 1770-1827.**

Allegro con brio (*C minor*).
Andante con moto (*A-flat major*).
Scherzo, Allegro (*C minor*).
Trio (*C major*).
Finale, Allegro (*C major*).

The date at which the C minor symphony was written is not quite certain; but it was probably written in 1807 at Heiligenstadt and Kahlenberg, Beethoven getting much of his inspiration, as was his wont, during long walks through the country lying between these places. It has been, for one reason or another, the work through which Beethoven has oftenest been made known to the public of the great musical centres in the world. Take any musical city in which Beethoven is played and loved, and

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"Nocturna versate manu, versate diurna,"

read Homer habitually; and in his magnificent musical epic, which is said, rightly or wrongly, to have been inspired by a modern hero, recollections of the old Iliad play a part that is admirably fine, but none the less evident.

"The symphony in C minor, on the other hand, seems to us to emanate

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directly and solely from Beethoven's genius. It is his own thought that he is to develop in it: his secret sorrows, his concentrated wrath, his dreams full of so sad dejection, his nocturnal visions, his outbursts of enthusiasm, will supply him with its subject; and the forms of the melody, harmony, rhythm, and instrumentation, will show themselves to be as essentially individual and new as they are endowed with power and nobility.

"The first movement is given up to the painting of disordered emotions which harrow a great soul that has become a prey to despair,— not the calm, concentrated despair that borrows the semblance of resignation, not that sombre and mute grief of Romeo when he learns of Juliet's death, but rather the terrible fury of Othello when he hears from Iago's lips the envenomed calumnies that persuade him of Desdemona's guilt. It is now frantic delirium bursting forth into frightful shrieks; now an excessive dejection which finds only accents of regret, and is a thing of pity to itself. Listen to those hiccoughs of the orchestra, those chords alternating between the wind and stringed instruments, that come and go ever more feebly, like the painful breathing of a dying man, then make way for a phrase full of violence, in which the orchestra seems to rise up again, revived by a lightning-flash of fury,— see that shuddering mass hesitate a moment and then rush all together, divided into two unisons burning like two streams of lava,— and say if this passionate style is not foreign to and above all that had hitherto been produced in instrumental music.

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The *adagio** shows some relationship in character to the *allegretto* in A minor of the seventh symphony, and to that in E-flat of the fourth. It has both the melancholy gravity of the former and the touching grace of the latter. The theme first given out by the united 'celli and violas, with a simple accompaniment of double basses *pizzicati*, is followed by a phrase on the wind instruments which returns always the same, and in the same key, from one end of the movement to the other, no matter what modifications the first theme may successively have undergone. This persistency of the same phrase, presenting itself always in its so profoundly sad simplicity, gradually produces upon the listener's soul an impression that cannot be described, and which is certainly the most poignant of its kind that we have ever experienced. There is, at the last entrance of the first theme, a *canon in the unison at two measures' distance*, between the violins and the flutes, clarinets and bassoons, which would add a new interest to the melody thus treated if it were possible to hear the imitation on the wind instruments. Unfortunately, the whole orchestra plays loud at the same time, and makes it almost impossible for the ear to catch.

"The *scherzo* is a strange composition, the first measures of which, although they contain nothing terrible, cause that inexplicable emotion that one experiences under the magnetic glance of certain persons. All is mysterious and sombre: the play of instrumentation, all more or less of sinister

* Berlioz here falls into the error common with his countrymen. Why French writers persist in speaking of this *Andante con moto* as an *adagio* is difficult to account for.

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aspect, seems to belong to the order of ideas in the Blocksberg scene in Goethe's 'Faust.' The nuances of *piano* and *mezzoforte* predominate. The middle part (the trio) is taken up by a passage for the basses, played with all the force of the bows, the heavy roughness of which seems to make the desks in the orchestra tremble on their legs, and is very like the sportings of an elephant in exuberant spirits. . . . But the monster departs, and the noise of his mad careering gradually dies away. The theme of the *scherzo* reappears *pizzicato:* silence comes little by little, you hear nothing more than a few notes lightly picked on the violins, and some strange little cluckings on the bassoons, sounding their high A-flat, grated against by the octave G of the fundamental note of the chord of the minor ninth of the dominant; then, breaking off the cadence, the strings softly take up the chord of A-flat with the bow, and fall asleep on this hold. Only the kettle-drums keep up the rhythm with gentle taps that stand out against the stagnation of the rest of the orchestra. The ear hesitates, . . . you don't know where this mystery is to end, . . . when the dull pulsations of the drums, increasing little by little in intensity, come with the violins, which have once more taken part in the movement and changed the harmony, to the chord of the dominant seventh, G–B–D–F, in the midst of which the drums obstinately roll out their tonic C, then the whole orchestra, aided by the trombones which now make their first appearance, bursts forth in the major mode upon the theme of a triumphal march, and the *finale* begins. The effect of this thunderstroke is well-known: it is needless to describe it to the reader.



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"Yet criticism has tried to lessen the composer's merit by affirming that he had made use of but a vulgar trick, the brilliancy of the major mode pompously following upon the darkness of a *pianissimo* in the minor; that the triumphal theme lacked originality; and that the interest went on diminishing to the end instead of pursuing an opposite course. We will reply to it: did it take less genius to create such a work because the passage from *piano* to *forte*, and from minor to major, were means already known? . . . How many other composers have wished to make play with the same effect; and how can the result they have obtained be compared with this gigantic song of victory in which the poet-musician's soul, free henceforth from earthly shackles and suffering, seems to launch itself radiantly heavenward? . . . The first four measures of the theme have, it is true, no great originality; but the forms of a trumpet-call are naturally restricted, and we do not believe it possible to find new ones without entirely losing the simple, grand, and pompous character that belongs to it. Beethoven, too, wished a trumpet-call for the beginning of his *finale;* and he very soon regains, in all the rest of the movement and even in the further development of the principal phrase, that elevation and novelty of style which never abandon him. As for the reproach of not having increased the interest up to the end, here is what might be said: Music, at least in the state in which we know it, cannot produce a more violent effect than that

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of this transition from the *scherzo* to the triumphal march. It was thus impossible to go on increasing it.

"To maintain one's self at such a height is, in itself, a prodigious effort. Nevertheless, Beethoven has known how to do it, in spite of the amplitude of the developments he has allowed himself. But this very equality between the beginning and the end is enough to suggest a decrease, because of the terrible shock the listener's organs receive at the beginning, which, in raising nervous emotion to its most violent paroxysm, makes the same all the more difficult a moment later. In a long line of columns of the same height an optical illusion makes the more distant ones seem smaller. Perhaps our feeble organization would accommodate itself better to a more laconic peroration. The audience would thus not have time to grow cold, and the symphony would end before fatigue had made it impossible for it to follow the composer's footsteps farther. At all events, this observation applies, so to speak, only to the general structure of the work, and does not prevent this *finale* being in itself a movement of such magnificence and richness that very few others could show themselves by its side without being crushed by it."

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The most salient characteristic of the Sonata-form is that it regularly comprises four separate pieces, called "movements." Each one of these movements, but most especially the first, has its own peculiar character. But it is to be noted here that, such is the unfortunate confusion in musical terminology, the term Sonata-form is currently used by musicians to denote the main form of the whole composition in four movements, on the one hand, and, more specifically, that of the first of these movements, on the other. This double meaning of the term is to be regretted, no doubt; but, as it is universally current, it must be accepted. The four movements which constitute the Sonata-form in its wider connotation are as follows:—

I. A movement in quick *tempo*, the form of which is definitely established.

II. A movement in slow *tempo*, the form of which the composer is free to choose.

III. A *Minuet*, or *Scherzo*.*

* The *Minuet* (or *Scherzo*) is not, upon the whole, a necessary factor in the Sonata-form, as it was, indeed, introduced somewhat later than the establishment of the form itself. It was, so to speak, an afterthought Still, in most applications of the form, especially in the symphony, it is usually present.

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IV. A movement in quick *tempo*, the form of which the composer is free to choose.

Let us take up these four regular movements in order, premising that the form of the first one is definitely fixed, so much so, indeed, that it is often considered as synonymous with the Sonata-form itself.

I. *The First Movement*, or *Allegro.*— This movement may be preceded, as the composer pleases, by a slow "Introduction"; but this Introduction, the form of which is, moreover, perfectly free, is no constituent element of the Sonata-form, in its more specific sense. The main, or *allegro*, body of the movement is divided into three parts, viz.:—

1. The first part is subdivided into three sections. The first section comprises the exposition of the so-called First (or principal) Theme in the key in which the symphony purports to be written: it is regularly a theme, or melody, of a brisk *allegro* character, the one by which the symphony is generally known. The exposition of this theme is followed by a modulating passage leading to the second section.

Here we come to the exposition of the so-called Second Theme. This is usually a melody of a more "singable," lyrical character than the First Theme, of a broader rhythm, and, as Wagner describes it, "introducing something of the *andante* or *adagio* character into the midst of an *allegro* movement." But the most important point is that it shall not be in the principal key; that is, not in the same key as the First Theme, but in some

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more or less closely related key. This Second Theme once exposed, we come to:—

The third section contains the exposition of the so-called Conclusion Theme, a melody commonly in the same key as the Second Theme, but not necessarily so; the important point being that it shall *not* be in the principal key. This third section of the first part of the movement must end, however, in a way that makes an immediate return to the principal key possible. It may even end with a modulation back to the principal key itself.

The first part of the movement thus concluded, we come to the "double bar," or "repeat." That is, the whole first part is played over again from the beginning of the first section (if there has been a slow Introduction, this is not included in the repeat). Sometimes a variation is introduced in the last few measures of the third section of the repeated first part, in the shape of a modulation to a hitherto unheard key; but this is not necessary. The æsthetic object of repeating the first part over again is to impress the three themes it contains still more firmly upon the listener's ear and memory, a certain familiarity with these three themes being important to his understanding of what follows. This "repeat" should never be omitted: it is especially important when the Conclusion Theme modulates the second time to a new key; for in such a case the obligatory return to the principal key at the first ending of the part would be lost if no repeat were made.

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2. The second part (called also the "working out," or "Free Fantasia") is left wholly to the composer's will: it has no fixed and determined form. Here is where he can show his ingenuity, his musical learning, his fertility of resource. Moritz Hauptman, in his letters to Louis Spohr, once wrote of the many young graduates from the Leipzig Conservatorium in his day, "There is no lack of talent and genial inventiveness among them, but I don't know a single one who *can write a really good second part!*" Here the composer is left to his own choice, in the matter of form, of key, and everything: he has nothing but his own genius and learning to look to. This "Free Fantasia" contains what is called the working out or development of the thematic material (First, Second, and Conclusion Themes) that has been presented, or exposed, in the first part of the movement. The themes, or melodies, are dissected, placed in juxtaposition, interwoven, extended, worked up to climaxes, in what most effective and exhaustive ways the composer can devise. In some symphonies, notably in some of Beethoven's, this working out assumes more and more of the nature of a struggle or conflict, ending, not in triumph, but rather in sudden exhaustion, as it were. The one thing absolutely needful is that the "Free Fantasia" end so that an immediate return to the principal key of the movement is possible.

3. The third part of the movement is, like the first part, subdivided into three sections: it is, in fact, nothing but a repetition of the first part with certain fixed and specified, and certain other optional, differences in treat-

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ment. The presentation of the three themes may be more concise than in the first part, or, again, it may be more extended and elaborate. But the fixed difference is that all three themes (First Theme, Second Theme, and Conclusion Theme), although presented in the same order as in the first part, shall now be in the principal key. Indeed, this third part has been characterized as "the reign of the principal key." With the end of this part the first movement originally closed. But Beethoven introduced a valuable innovation. Appreciating the beautiful balance there existed between the first and third parts, each with its three almost exactly corresponding sections, he felt the need of something similarly to counterbalance the Free Fantasia. He consequently added what is known as the Coda, which is essentially a second Free Fantasia, a new working out of the thematic material contained in the first and third parts, but on different lines and in a different spirit. If his Free Fantasia had been fierce, turbulent, and of the nature of a conflict, he would make his Coda sunny, ecstatic, and jubilant,— a glowing peroration to the whole movement. One rather delicate point is to be noticed in the manner in which the greatest masters of symphonic writing bring their best Codas to a close: whether they end with a puissant climax or not, the concluding measures do not give quite the sense of perfect finality and completion, as they do in an Overture, the classic form of which is in almost all essentials that of the first movement of a symphony. You feel that, although the movement itself is unmistakably done, there is still something more coming; that the symphony is not finished yet. This impression that one gets from the close of most great first movements — and the absence of which is a blemish on that of Schubert's great symphony in C major, No. 9 — is by no means easy to analyze nor to account for; but it is none the less unquestionable.

In the foregoing descriptive analysis of the Sonata-form (in the sense in which it applies to the first movement) only the essential constituents of the form have been mentioned. But it may be well to add that modern composers, from Beethoven up, have, in the symphony at least, seldom been content with this simple scheme, and have enlarged it still further. Each of the three themes in the first (and consequently also in the third) part may be followed by an additional theme called its subsidiary, which would give in all a First, Second, and Third Subsidiary Theme, in addition

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to the First, Second, and Third Main Themes. These subsidiary themes have, in general, a somewhat less definite melodic character than the others that are essential to the form, and are more of the nature of what is known as "passage work." They, or fragments of them, often play an important rôle, however, in the Free Fantasia and the Coda.

II. The second or slow movement has no definitely prescribed form: by which is not meant that it has not a perfectly distinct musical structure, but that the composer is entirely free to choose what form he please. The one thing required is that the movement be, either mainly or throughout, in a slow *tempo*. For this movement various standard forms have been employed: the same form as that of the first movement, only less developed and extended on account of the slow *tempo*, whieh would otherwise make the movement too long; the so-called Rondo-form;* the theme with variations; variations in the Rondo-form; various modifications of the aria form, etc., or else combinations of two or more of these.

III. The *minuet* and *scherzo* have essentially the same form. The *minuet* was an old, stately dance, in 3-4 time, which Josef Haydn first introduced into the symphony between the slow movement and the *finale*, often accelerating the *tempo* far beyond its old stately rate. Beethoven still further accelerated the *tempo*, and to a degree that made the name of *minuet* a thorough misnomer. He accordingly called it a *scherzo* (Italian for joke). The standard form of the *minuet* is as follows: —

1. A passage of eight or sixteen measures, which is forthwith repeated.

* See the fourth movement.

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Then the same, or a similar phrase, extended by passage work to sixteen or thirty-two measures respectively, and also repeated.

2. A second *minuet*, called the "*trio*," of the same form as the foregoing, but usually of a quieter, more suave character, and in a different but closely related key.*

3. The first *minuet* played over again entire (with the repeats, if the two sections are of eight and sixteen measures respectively; omitting the repeats, if they are of sixteen and thirty-two measures).

It is worth noticing that this form of the "*minuet* and *trio*" was the parent and prototype of that of the first movement in the Sonata-form, to which it bears a striking general resemblance (allowance being made for the far more advanced stage of organic evolution of the latter). The sequence of first part, Free Fantasia, and third part in the first movement of the Sonata-form (the third part being substantially a repetition of the first) is evidently, as it is also historically, copied from the *minuet*, *trio*, and repetition of the *minuet*.

In the *scherzo* we find the scheme of the *minuet* form adhered to with a certain strictness, except in the matter of length: the form is much extended. Beethoven, however, soon introduced a further innovation by extending the scheme to five parts instead of three, thus:—

* Many futile conjectures have been made as to the origin of this term "*trio*" for the second part in the *minuet* and other cognate forms. But the upshot of them all is that we are in utter ignorance about this matter. In the old suites one often finds two *minuets*, called "*Menuetto Imo*" and "*Menuetto IIdo*" (the second was sometimes called the "*Alternativo*"). It was understood that, after both had been played through, the first one was to be repeated once more. Thus the old "*alternativo*" exactly filled the place of the more modern "*trio*" in the *minuet* form.

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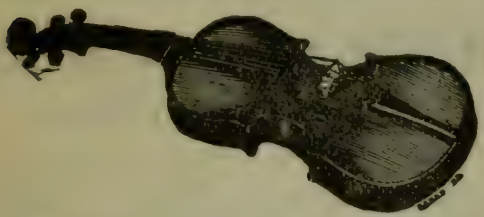
1. *Scherzo;* 2. *trio;* 3 repetition of the *scherzo;* 4. repetition of the *trio;* 5. second repetition of the *scherzo.*

It was left for Robert Schumann to go one step farther,— to make the fourth part in this extended scheme a second trio, different from the first one instead of a repetition of the first.

One more innovation is also due to Beethoven. The *minuet* was a dance form in 3-4 time. The *scherzo*, as derived from the *minuet*, originally adhered to this time, except that the *tempo* was so much faster that the rhythmical unit was no longer the quarter-note, but the dotted half-note (thus giving one beat to the measure instead of three). But, as the name "*scherzo*," which merely means "joke," does not necessarily imply any particular time, Beethoven, in his ninth symphony, abandoned the traditional 3-4 time in the *trio*, and wrote it in 2-2 time (4-4 *alla breve*). The ice once broken, other composers followed his lead; and now both *scherzo* and *trio* are written in any time the composer chooses.

IV. The *Finale*, or *Last Movement.* The *tempo* of the last movement in the Sonata-form, like that of the first movement, is always rapid; but the form employed is at the option of the composer. In the earlier symphonies, however, by Haydn, Mozart, and Beethoven, the form was usually that of the Rondo,— so much so, indeed, that the Rondo-form has become peculiarly associated with the symphonic *finale.* The origin of this form, as its name implies (French *Rondeau*, or Roundelay), was the song and chorus, in

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which each verse or stanza was sung as a solo, and was followed by the refrain, or burden, sung in chorus.

There are several patterns of the Rondo-form, into the details of which there is no need of going here: they all have one principle in common. The essence of the form is the frequent appearance and reappearance of a principal theme, or melody, in unchanged, or but little changed, shape, and always in the same key. The different appearances of this theme alternate with the exposition of one or more other themes, generally of more or less sharply contrasted character, with passages of working out and development, or with fanciful episodes. The general character of the Rondo is that of exuberant jollity and high spirits. It is the "bouquet" of the symphony.

But, as has been said, the Rondo-form is by no means essential to the symphonic *finale*. Sometimes we find a more or less free adoption of the general scheme of the "Sonata-form" of the first movement; sometimes, the Fugue-form; sometimes, if far less frequently, the Theme with variations (as in Beethoven's "Eroica" symphony). In fact, the composer is perfectly free to write what *finale* pleases him best.

The fact of the standard form of the symphony being in four separate movements has not, however, acted as a bar to composers allowing themselves considerable latitude in this matter. For one thing, the traditional order of the four movements is often changed, the scherzo coming before

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the slow movement instead of after it. In his "Scotch" symphony, Mendelssohn directs that no waits shall be made between the movements, but that the whole symphony shall be played to the end without stopping. If we very seldom find a symphony in less than four movements, symphonies in five, or even more, movements are not uncommon. But in these works we find, almost without exception, that the standard four movements are unmistakably represented: the additional movements are intercalated between them.

It may be well to say in conclusion that it is only in Germany, England, and America that the term "symphony" is invariably used in its strict sense, as denoting a composition for full orchestra in the Sonata-form. In Italy the term "*sinfonia*" was long used to denote the instrumental prelude (in no matter what form) to an opera: it is still often used in this sense, as nearly synonymous with "overture." In France the word "*symphonie*" applies, in common parlance, to any orchestral composition, as its derivative "*symphonique*" should in almost every case be translated, not by "symphonic," but by "orchestral." Still, it is to be noted that the term "symphony" is being more and more used in its strict, specific sense both in France and Italy.

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dented that it was long before it could be mounted at all; and, when it was given in Munich in 1865, its musical character was so utterly new and hard to grasp understandingly that it positively terrified and dumfounded the general public. The common verdict was that Wagner had out-Wagnered himself. But time works wonders, and this once obscure and unintelligible work is now regarded as the most perfect of all the composer's tragic creations.

The selections given this evening are the instrumental prelude and the *finale* of the last act (Isolde's dying speech over Tristan's dead body). The prelude runs for the most part on two motives,— the magic love-potion and Tristan's look of begging for mercy as Isolde comes to tend him after he has killed her knight, Morold, in single combat, in which he himself has been wounded. The last scene is a reproduction, note for note, of the closing portion of the great love-scene in the second act, to which a broader and grander peroration is added.

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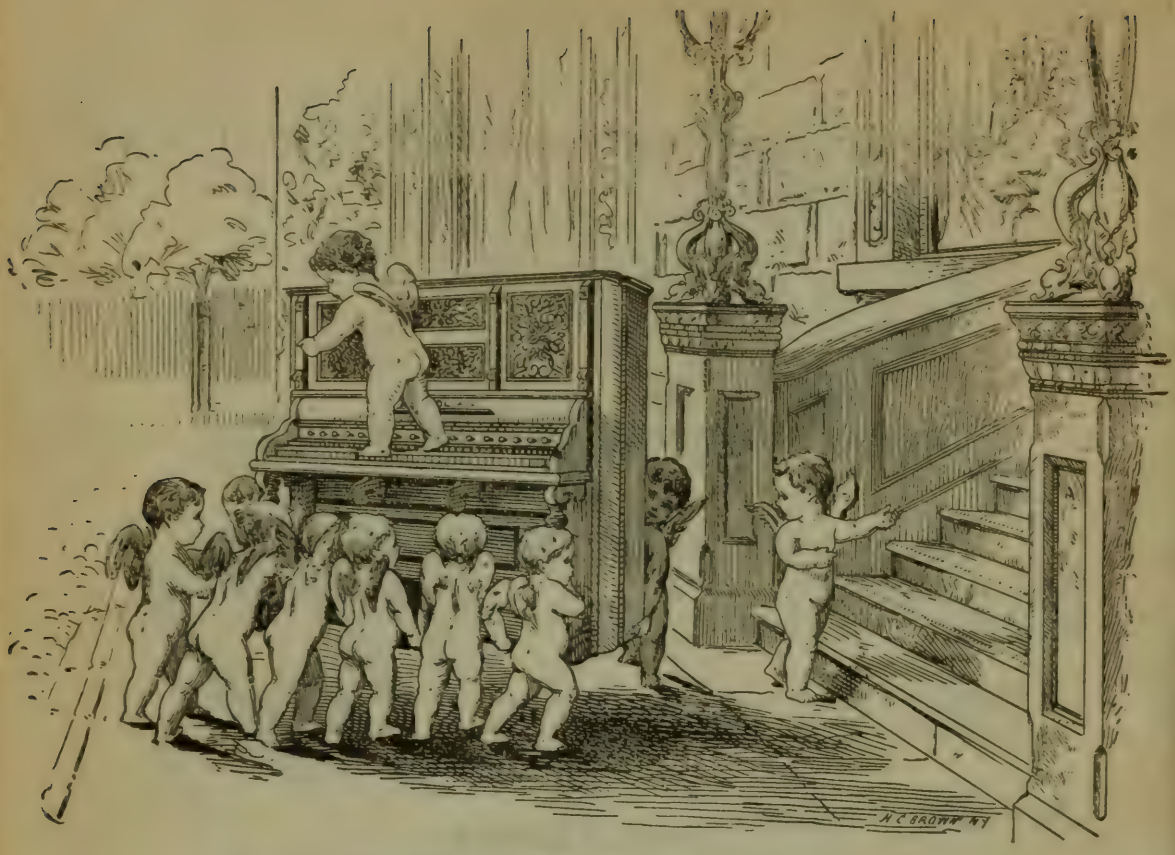
PROGRAMME.

Reinecke – – – – – Overture, "King Manfred"
(First Time in Boston.)

Saint-Saens – – Concerto for Pianoforte, No. 4 in C minor

Tschaikowsky – – – – Symphony No. 5, in E minor
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Saint-Saens – – Concerto for Pianoforte, No. 4 in C minor
Allegro moderato; Andante,
Allegro vivace; Andante; Allegro.

Tschaikowsky – – – – Symphony No. 5, in E minor
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Karl Heinrich Carsten Reinecke was born at Altona on June 23, 1824. He was first a pupil of his father's, on the pianoforte: later he studied the pianoforte, harmony, and composition in Leipzig, at the time when Mendelssohn's and Schumann's influence was at its height. In 1834 he made his first concert tour to Denmark and Sweden. After leaving Leipzig, he made a second trip through North Germany and Denmark, settling in Copenhagen in 1846–48 as court pianist to Christian VIII. Next he lived for some time in Paris. In 1851 he was made instructor on the pianoforte at the Cologne Conservatorium; was music director in Barmen in 1854–59, in Breslau in 1859–60, and then was appointed Kapellmeister at the Gewandhaus and professor at the Conservatorium in Leipzig, which posts he has held ever since.

As a pianist, Reinecke has a brilliant reputation, especially as a player of Mozart. Among his pupils are counted Raphael Joseffy, Louis Maas, Kwast, and others. As a composer, he is a follower of Schumann rather than of Mendelssohn, although he has never risen above the second rank, in the opinion of the world. Among his pupils in composition are to be noted Max Bruch, Carl Grammann, Edvard Grieg, Adolph Klauwell, Sir Arthur Sullivan, Johan Severin Svendsen, etc.

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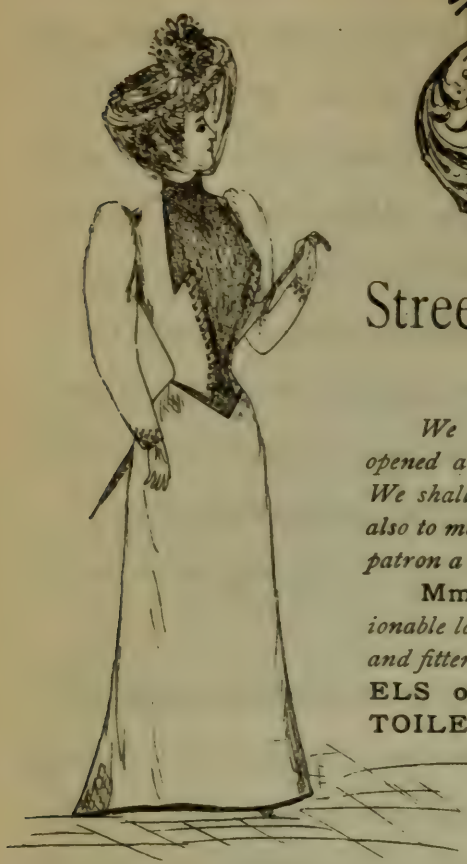
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Reinecke's five-act opera, "König Manfred" (text by Friedrich Röber), was brought out at Wiesbaden on July 24, 1867, and given in Leipzig on April 23, 1885, where it had a fair *succès d'estime.* The overture has made good its claim to a respectable place in the German concert repertory. It opens with a serious, thoughtful, rather Schumannesque Introduction in E major. A short *stringendo* passage, in which the heavier brass instruments alternate with the oboe and clarinet, leads immediately to the principal *allegro* in E minor, which is developed with great energy on the traditional lines of the overture-form (first movement of the sonata-form). The style and general character of both melody and harmony speak strongly of Schumann's influence, while the instrumentation rather recalls Mendelssohn. The overture is scored for the standard modern full orchestra, with trombones and harp, the more powerful brass instruments being employed with classic moderation. Of the influence of the modern, post-Mendelssohnian school of orchestration there is not a trace.

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Concerto for Pianoforte, No. 4, in C minor. **Saint-Saens.**

Charles-Camille Saint-Saëns * was born in Paris on Oct. 9, 1835, at No. 3 (the present number) rue Jardinet. His father died very soon after he was born, and he was brought up by his mother. His talent for music showed itself early; and he began to take pianoforte lessons, when two years and a half old, of a great aunt of his, who was known in the family as "bonne maman." At the age of seven he was turned over to Camille-Marie Stamaty for instruction on the pianoforte, and took lessons in harmony somewhat later of Maleden. For one year he also attended Halévy's class in composition at the Conservatoire. In 1847 he entered François Bénoist's organ class at the Conservatoire, taking the second prize in 1849 and

* The final *s* in this name is sounded, the French phonetic spelling being *Sance*.

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the first in 1851. He left the institution the next year, but competed, nevertheless, for the Grand Prix de Rome, which was, however, won by Léonce Cohen. He tried again in 1864, but with no better success: so it can stand written that Hector Berlioz, the greatest and most famous French composer of modern times, had to try four times before winning the Prix de Rome at the Conservatoire, and Camille Saint-Saëns, the most learned and thoroughly cultivated musician in France now living, never won it at all. Before his second failure, however, Saint-Saëns had already made a certain reputation for himself in Paris. He was only sixteen when he wrote his first symphony, which was given (1851) with great success by the Société de Sainte-Cécile. In 1853 he was appointed organist at the church of Saint-Merri, and soon afterwards accepted the pianoforte professorship at Louis Niedermeyer's Ecole de Musique Religieuse. In 1858 he was appointed organist at the Madeleine, the most sought after position of the sort in Paris: here he won an immense reputation, both as performer and improviser, until he resigned the post in 1877, when he was succeeded by Théodore Dubois, whose candidacy he had earnestly upheld. His reputation as a classical pianist had also become exceedingly brilliant; and, in spite of the demands his professorship at Niedermeyer's school made upon his time and strength, he found time to write and publish a large amount of

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orchestral, pianoforte, and chamber music, besides many songs. At the International Exhibition of 1867 his cantata, "Les Noces de Prométhée," was awarded the prize: he was now a man of very distinguished mark in Paris, as pianist, organist, and composer; and he seemed the one of all Frenchmen best fitted for success in the various departments of vocal and instrumental composition for the concert-room. But he was still a Frenchman (although of Semitic blood), and, like the rest of his composing fellow-countrymen, could not rest content until he had won honor on the operatic stage. No Frenchman ever could! But his "Princesse Jaune" (Opéra-Comique, June 12, 1871) and "Le Timbre d'Argent" (Théâtre-Lyrique, Feb. 23, 1877) hardly won a *succès d'estime*, and were such material failures that he brought out his sacred opera, "Samson et Dalila," in Weimar (Dec. 2, 1877) and "Etienne Marcel" in Lyons (Feb. 8, 1879). Still, dramatic composition for the stage has not particularly smiled upon him; his "Henry VIII." (Paris Opéra, March 5, 1883) held the stage reasonably well, but only the quartet in the fourth act excited any enthusiasm, and his "Proserpine" (Opéra-Comique, March 16, 1887) was a dead failure. It was not until he brought out his "Ascanio" at the Opéra, on March 21, 1890, that he won real success in the operatic field.

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composer now in France: he is one of the very few Frenchmen who deserve to be called really earnest students of the work of Sebastian Bach. From the beginning he has been charged with a certain dryness of inspiration,—a charge which many of his works quite sufficiently bear out; but no one now living knows better than he how to make the most of musical material. And when, as in his G minor pianoforte concerto, in some of his symphonic poems, in the famous "*Mon cœur s'ouvre à ta voix*" in "Samson et Dalila," and elsewhere, he has the luck to hit upon a really beautiful and pregnant melodic theme, he rises to a rare pitch of musical strength and beauty. Of orchestration he is a hardly surpassed master. He has also done no little good work in the way of musical criticism and essays in *Le Voltaire*, *La Renaissance*, and *L'Estafette*. Up to 1876 he was prominent among French Wagner-admirers; but about that time he gave public evidence of a decided change of opinion as to the Bayreuth master, and wrote in the warmest, in almost extravagant, praise of Liszt as a composer of true genius. Unlike most of his countrymen, he has been a great traveller, having made trips, either professionally or for pleasure, to England, Germany, Russia, Italy, the French Provinces in Africa, to India and Ceylon. He is confidently expected at the Chicago Exhibition next year.

His C minor concerto, if not so generally known as his more famous one

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in G minor, No. 2, must certainly rank next to it in his works in this form. It was first played in Boston many years ago, by Mr. John Preston, at one of the symphony concerts of the Harvard Musical Association, and has not been given here since, as far as the present writer knows. Like most of Saint-Saëns's concertos, it departs considerably from the traditional form, which is none other than the sonata-form. The regular first movement of this form is absent, the work beginning with a sort of free prelude, *allegro moderato*, in C minor, in which a simple theme of eight measures is given out alternately by the orchestra and the pianoforte, treated now contrapuntally, now in a free preluding (*frei phantasirend*) vein, somewhat after the fashion of a cadenza: this is to be regarded merely as an introduction, and soon leads to the main body of the movement, as *andante* in A-flat major. Soft, mysterious harmonies in the orchestra, embroidered with flowing, wavy arpeggi on the pianoforte, lead to the principal theme, a simple *cantabile* melody, treated at some length, and adorned with every sort of ornamental work of which the pianoforte is capable.

The second movement begins with a lively, tricksy *scherzando* in C minor, in which the theme of the prelude to the first movement reappears in a quicker *tempo*. This, like many of Saint-Saëns's *scherzando* movements, shows the composer in a vein which he has cultivated with great success,

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and in a style that can be traced to two very different influences,— to that of Mendelssohn, on the one hand, and of Berlioz, on the other. By combining in this way two utterly different ways of giving musical expression to the same mood (Mendelssohn's and Berlioz's), Saint-Saëns has here, as in several other compositions of his, succeeded in producing a style of light, tricksy writing that is very individual and thoroughly his own, borrowed as its component elements may be. A short *andante*, in which reminiscences of the first movement reappear, leads to the *finale*, a bright, energetic *allegro* in C major (3-4 time), in which a simple theme of rather a folk-song character is worked out with immense energy and dash in a form approaching that of the rondo. The whole concerto shows the better side of the modern French muse in its conciseness and solidity of style, its variety and brilliancy of coloring, and a certain masterliness which is peculiarly Saint-Saëns's.

ENTR'ACTE.

The terms "instrumentation," "orchestration," "scoring," are of sufficiently frequent occurrence in writings on music to make it worth while to know exactly what they mean. They are virtually synonymous, and mean

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the manner of employing the various instruments of the orchestra, either singly or in combination, to produce the effects of musical coloring desired by the composer. By this is meant the manner in which these instruments are employed by the composer, as indicated in his score, not the manner in which they are used by the players in performing his score. Thus these three synonymous terms denote the manner of writing for orchestra, not a style of performance.

Two different styles of orchestration may mean either or both of two different things,—a different selection, grouping, or massing together of instruments or a different mode of treating the same selection of instruments. Ever since Haydn's and Mozart's day the standard composition of the orchestra has been pretty firmly established on general principles. No doubt the number of different instruments, especially of wind instruments, has gradually been largely increased by composer after composer; but the general scheme of the orchestra remains nevertheless much the same now as it was when Mozart wrote. The grand divisions of orchestral forces — the strings, wooden wind, brass wind, and instruments of percussion — still hold good; and, if modern composers habitually use many more wind instruments than their forbears did, this difference is inconspicuous in comparison with the enormous change that has gradually come about in the man-

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ner of writing for almost every conceivable grouping of instruments. Modern orchestration differs from classical orchestration far more in its manner of treating orchestral material than in its choice of instruments.

Let us cast a glance at the composition of the standard full orchestra of Beethoven's time, and then at the array of orchestral forces employed in, say, Wagner's "Ring des Nibelungen." The classical full orchestra was made up as follows: —

Wooden Wind	(1 Piccolo-flute.)*	
	2 Flutes.	
	2 Oboes.	
	2 Clarinets.	
	2 Bassoons.	9
Brass Wind	2 (or 4) Horns.	
	2 Trumpets.	
	(3 Trombones.)	9
Percussion.	1 Pair of Kettle-drums.	1
Strings	(16) First Violins.†	
	(16) Second Violins.	
	(12) Violas.	
	(12) Violoncelli.	
	(8) Double-basses.	64
		83

* Instruments put in parenthesis were occasional, but not habitual, components of the classic orchestra.

† The number here indicated of strings in each division is not strictly historical. The idea generally was to have as large a mass of strings as possible. Beethoven expressed a preference for an orchestra based on 15 first violins, with the other string parts in proportion. This is so near the numbers indicated that no real violence is done to historical accuracy in the above specifications, which make a comparison between the classic and the Wagnerian orchestras particularly easy.

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Wooden Wind	4 Flutes.	
	3 Oboes.	
	1 English Horn (Alto Oboe).	
	3 Clarinets.	
	1 Bass-clarinet.	
	3 Bassoons.	15
Brass Wind	4 Horns.	
	4 Trumpets.	
	4 Tubas (known as "Bayreuth Tubas").	
	4 Trombones.	
	1 Double-bass Tuba.	17
Percussion	2 Pairs of Kettle-drums.	
	1 Snare-drum.	
	1 Triangle.	
	1 Pair of Cymbals.	5
	6 Harps.	6
Strings	16 First Violins.	
	16 Second Violins.	
	12 Violas.	
	12 Violoncelli.	
	8 Double-basses.	64
		107

The comparison here drawn is between the Beethoven grand orchestra at its largest standard composition and an extreme case of a modern special orchestra (for the score of Wagner's "Nibelungen" is the fullest in existence with the single exception of that of Berlioz's "Danrémont" Requiem, which is built up on a wholly exceptional principle, and really comprises six separate orchestras). But this comparison between the classical orchestra and so extreme a case of modern scoring as the "Nibelungen" is valuable for our present purpose, inasmuch as it makes the necessary difference of orchestral treatment in the two cases evident at a glance.

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This is but one of the many principles by which modern orchestration differs from that of the classic masters, but it is one of the most important: the means by which the same mass of strings is made to counterbalance a vastly larger mass of wind than formerly, adding far superior weight, intensity, and brilliancy to the tone of the orchestra. Other differences in modern treatment have arisen from the extended scale that modern improvements in mechanism have given to many of the wooden wind instruments, to similar results obtained in the stringed instruments by the superior technique of modern players (for modern orchestral violinists, violists, and 'cellists are nowadays expected to do things which would have been accounted daring flights of virtuosity in famous solo-players a hundred years ago), and to the completion of the scale of the trumpets and horns by the introduction of the system of valves. In Beethoven's time the trumpets and horns were limited by an inexorable law of acoustics to a very incomplete scale: it was possible for each instrument to play only comparatively few notes, and this innate imperfection in the instruments themselves had to be taken into account in writing for them. Nowadays a valve-trumpet or a valve-horn can, within certain limits of velocity, play literally anything you please. Thus the rôle played by all wind instruments in the orchestra, but most especially by the brass, has been enormously extended.

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of modern orchestration are due solely, or even directly, to the employment of larger masses of wind instruments. That they are often indirectly due to this cannot be denied; but it is chiefly owing to a better knowledge how to get the maximum of power out of the strings, and to the opportunity of so doing which the altered rôle the wind instruments are now enabled to play affords the composer. Wagner can make more noise, to use a common expression, with his strings, backed up by four or five wind instruments, than Haydn could with his whole orchestra: whereas he often uses his most imposing array of brass instruments for *piano* and *pianissimo* effects, such as were utterly beyond the power of the older composers to produce. Let us add once more that, different as the numerical force, composition, and general aspect of the modern orchestra are from that of Beethoven's day, the characteristic difference between modern and classical orchestration is far more a difference in treatment than in the executive material employed.

I happened to be one of the audience at Tschaikowsky's first concert in Paris in the course of the winter of 1890–91. It was one of the regular Sunday afternoon concerts of the Association Artistique (better known as the Colonne Concerts) at the Châtelet. The Colonne orchestra was in full force; and the Russian composer conducted a whole programme of his own orchestral works, interspersed with a few songs. I forget now what the programme was, only two numbers remaining in my memory. One of these was a set of variations on an original theme: the other, not especially interesting in itself, was still interesting as an example of how very

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different in some respects musical life is in Paris from what it is in any important musical centre in the United States. This number was the *andante* in B-flat from the (here) familiar string quartet, played by all the strings of the orchestra. Against it was marked on the programme, "*Première audition à Paris*" (First performance in Paris). Great heavens! thought I, here have we in America been hearing this poor little *andante* scraped to death for the last fifteen years (it was first played in Boston by the Listemann Quartet, at one of von Bülow's concerts in the Music Hall in 1875–76), to the point that no respectable quartet nowadays dares to put it on the programme of anything more serious than the Commencement Day of a young ladies' seminary, and the Parisians are just getting their first taste of it now! I should have thought nothing in particular about this occurrence, had I not heard in the same season the "first performance in Paris" of Niels Gade's C minor symphony, of Goldmark's "Ländliche Hochzeit" symphony, of Handel's "Israel in Egypt," and been told that the only important thing by Brahms that had ever been played at an orchestral concert there was his D major symphony, No. 2. I began to think that we in America were not very much behind the times in music, after all. But this is merely by the way. Tschaikowsky's appearance at the head of an orchestra was striking. Tall and slim of figure, with short, thick iron-gray hair, mustache and imperial, there was something military in his bearing, in the grave, dignified way in which he bowed response to his reception by the audience. One felt instinctively that here was a man who knew what he was about, and was not to be trifled with. It was just at the beginning of the Russian enthusiasm in Paris, and his reception, as he stepped up to the conductor's desk, was

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of the warmest; but, although by no means ungracious in manner, he looked as if he were tolerably used to enthusiastic receptions, and as if, upon the whole, hand-clapping was not the thing he had principally come for. He seemed to take his reception for granted, and lost no time in rapping his orchestra up to the "ready!" point. His beat in conducting is unostentatious, and he uses his left arm but little; but his down beat is admirably clear and precise, and, when he gives the signal for the thunder to break loose, the whole orchestra seems to shiver. It soon became evident that the man was positively an electric battery, launching lightning-flashes right and left from that terribly bâton of his, egging on his men to the utmost fury of fiery vigor.

I shall never forget the terrific onslaught the first violins made upon one of the variations in rapid sixteenth-notes. It was like Anton Rubinstein playing the pianoforte at his devilmost. And yet throughout the concert the orchestra played with fully as fine a finish as I ever heard them do under Colonne, their regular conductor. It did not take any Russophilism to help him work the audience up to the frantic pitch of delight. Remember that the present Russian school, and Tschaikowsky at their head, owe much to Berlioz, and that Berlioz's music is particularly popular in France just now. In listening to these Russian works, new to them though they were, the audience still could feel themselves on tolerably familiar ground. Whatever might seem exotic in the style was tempered to them by many well-known and favorite elements; and the superior solidity of the musical workmanship, the superior depth of inspiration, compared with most of the music lately written by the Berlioz tail in Paris, all combined to make even a ready-made enthusiasm easy to blow to a white heat. And Tschaikowsky

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did it as few men could have done! No doubt he showed himself at his very best on this occasion; for, when French enthusiasm gets to the boiling point, there is no possibility of mistaking it: it is of the most frankly outspoken sort, and during particularly exciting passages the audience work almost as hard as the orchestra, letting out the fervor that is in them through no reticent safety-valve. This sort of thing cannot fail to react favorably upon a conductor: Tschaikowsky and his Châtelet audience were indeed like the two logs in the fire, mutually keeping each other hot.

On one of von Bülow's visits to Vienna, to give a course of pianoforte recitals there, a *quasi*-unofficial committee of music-lovers was formed to see that the great pianist should not want for entertainment on his off nights. One evening they took him to hear the first performance of an oratorio by Anton Bruckner, the veteran Viennese composer. A few evenings later they took him to see Karl Millöcker's then new operetta, "Der Bettelstudent" (the Beggar Student). Coming out from the theatre, von Bülow expressed a wish to drink a glass of beer. So they took him to a noted *Ausschank*, or beer-saloon, where, after some trouble, they succeeded in finding a vacant table. The beer was brought, cigars and cigarettes were lighted, when one of the party said to Von Bülow, "See there! there's Millöcker himself two tables off from us!" Von Bülow seemed much interested, and, after making sure that he had made out the right man, sprang up from his chair, and cried out: "Herr Millöcker! Herr Millöcker! I am Bülow. Delighted to make your acquaintance. Just heard your *Bettelstudent*. Splendid! immense! Thank God on your knees that your name isn't Bruckner!"

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Symphony No. 5. in E minor. **Tschaikowsky.**

Peter Ilyitch Tschaikowsky was born at Votkinsk (in the government of Viatka), Russia, on Dec. 25, 1840. At that time his father was engineer to the imperial mines in the Ural district, but was appointed director of the Institute of Technology in St. Petersburg in 1850. The boy was educated to follow the profession of the law, and entered the School of Jurisprudence, admission to which was obtainable only by sons of high-class government officials. After graduating from this institution in 1859, he was given an appointment in the Ministry of Justice. He had long had a strong love for music; but it was not until Anton Rubinstein founded the St. Petersburg Conservatory in 1862 that he determined upon quitting the Civil Service and adopting music as a profession. He entered the Conservatory, studying harmony and counterpoint under Zaremba and composition under Rubinstein. His progress must have been both rapid and solid;

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for he took his diploma as a musician in 1865, and was also awarded a prize medal for the composition of a cantata on Schiller's ode "An die Freude" (the same one that Beethoven took the text of his ninth symphony from). Additional evidence of what good work he must have done at the Conservatory is to be found in the fact that in 1866, hardly a year after his graduating, Nicolai Rubinstein (Anton's younger brother, and most careful and conscientious of teachers and directors) invited him to accept the post of Professor of Harmony, Composition, and Musical History at the new Conservatory in Moscow, of which he was both founder and director. Tschaikowsky accepted this important professorship forthwith, and continued to hold it for twelve years, until he resigned in 1878 to devote himself entirely to composition and the bringing out of his own works. Since then he has lived in St. Petersburg, Kiew, Switzerland, and Italy. In the winter of 1890–91 he made his first professional visit to Paris. Tschaikowsky is one of the leading composers, some think *the* leading composer, of the present Russian school. He is fond of emphasizing the peculiar character of Russian melody in his works, plans his compositions in general on a large scale, and delights in strong effects. He has been criticised for the occasional excessive harshness of his harmony, for now and then descending to the trivial and tawdry in his ornamental figuration, and also for a tendency to develop comparatively insignificant material to inordinate length. But, in spite of the prevailing wild savagery of his music, its originality and the genuineness of its fire and sentiment are not to be denied.

The E minor symphony, Op. 64, which is played at this concert, is an

TWO TALES

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excellent example of the composer's style. It is in the regular, traditional symphonic form, except that the first part of the first *allegro* movement is not repeated (a license which several contemporary composers tend more and more to adopt), and that the traditional *scherzo* is replaced by a waltz movement. But composers, ever since Beethoven, have been so fond of writing movements of various kinds to take the place of the regular *minuet* or *scherzo* that this can hardly be called a license on Tschaikowsky's part. Hitherto, however, only Hector Berlioz (in his "Fantastic" symphony) has found a waltz movement worthy of the dignity of the symphonic form; and the present writer believes that Tschaikowsky has been the first to imitate him in introducing a waltz into a symphony. The theme of the slow introduction to the first movement is of considerable importance, as it reappears again more than once in the course of the work. The theme of the first *allegro*, as well as the manner in which it is accompanied at its first presentation, is eminently Russian. The whole movement is an example of persistent and elaborate working out, such as is not too common nowadays, even with Tschaikowsky. The second (slow) movement is based upon two contrasted themes, the Slavic character of the first of which is unmistakable. The *finale* is preceded by a slow introduction, in which the theme of that to the first movement is recognized once more. This is followed by an *allegro vivace*, full of *quasi*-Cossack energy and fury,—a movement thoroughly characteristic of the composer. The whole symphony is scored for full modern orchestra, although some instruments often employed by orchestral writers to-day, such as the English horn, bass-clarinet, and harp, are conspicuous by their absence. But the general style of orchestration is essentially modern, and even ultra-modern.

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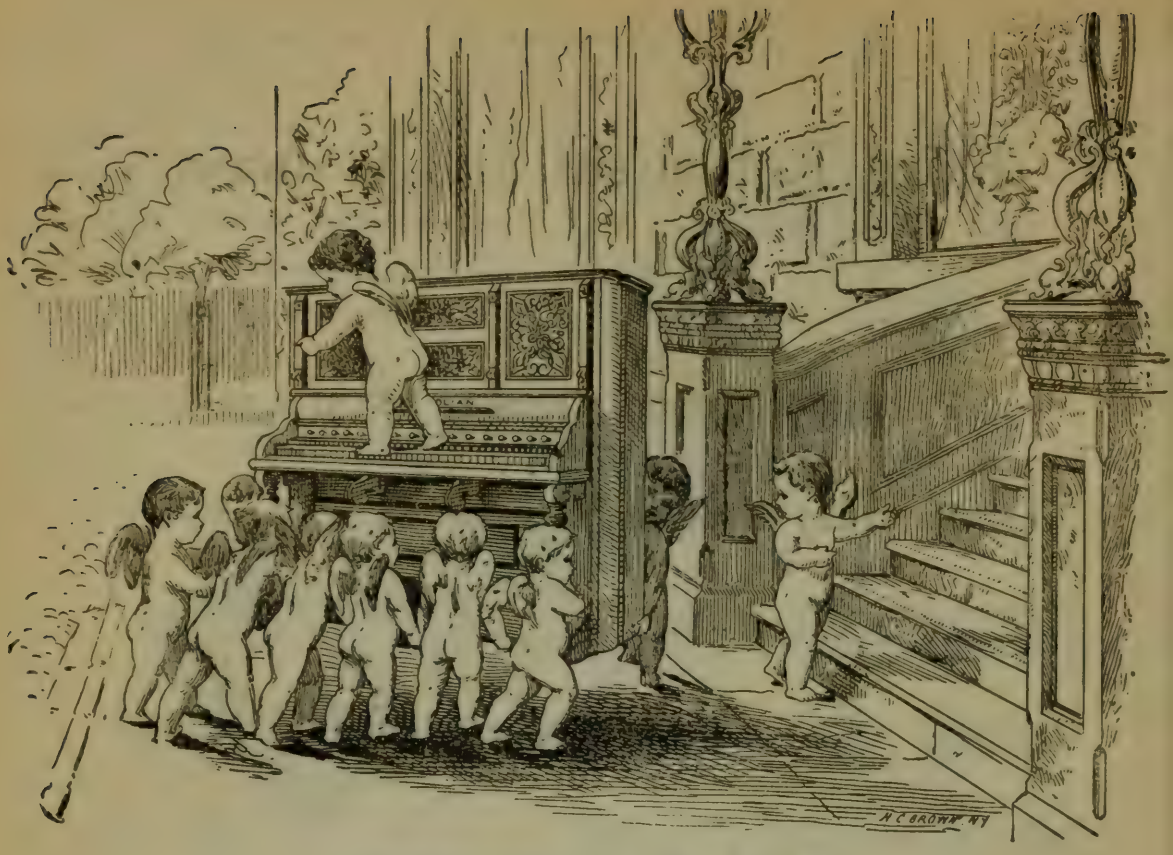
Friday Afternoon, October 28, at 2.30.

Saturday Evening, October 29, at 8.00.

PROGRAMME.

Dvorak – – – – – – –	Suite for Orchestra
Weber – – – – – – – –	Aria from "Oberon"
Philipp Scharwenka – –	Symphonic Poem, "Fruehlingswogen" (First time in Boston.)
Liszt – – – – – –	Song with Orchestra, "Loreley"
Gade – – – – – – –	Symphony in B-flat major

Soloist, Miss EMMA JUCH.



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PROGRAMME.

Antonin Dvořák - - - Suite for Orchestra, in D major, Op. 39

I.	Praeludium (Pastorale), Allegro moderato (D major)	4-4
II.	Polka, Allegretto grazioso (D minor)	2-4
III.	Menuett (Sousedska), Allegro giusto (B-flat major)	3-4
IV.	Romanze, Andante con moto (G major)	9-8
V.	Finale (Furiant), Presto (D minor)	3-4

Karl Maria von Weber, - Recitative and Aria, "Ocean! thou mighty monster," from "Oberon," Act II., No. 13

Philipp Scharwenka - Symphonic Poem, "Fruehlingswogen," in A-flat major, Op. 87.

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Franz Liszt - - - - Song with Orchestra, "Die Loreley"

Niels Wilhelm Gade - Symphony No. 4, in B-flat major, Op. 20

I.	Andantino (B-flat major)	2-2
	Allegro vivace e grazioso (B-flat major)	2-4
II.	Andante con moto (E-flat major)	3-4
III.	Scherzo; Allegro, ma non troppo e tranquillamente (G minor)	6-8
	Trio I° (G major)	6-8
	Trio II° (D major)	6-8
IV.	Finale; Allegro molto vivace (B-flat major)	2-2

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The Programme for the next Public Rehearsal and Concert will be found on page 101.

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Suite for Orchestra, in D major, Op. 39. **Antonin Dvorak, 1841.**

Antonín Dvorák (the right pronunciation of this name is not easy to indicate. The syllables are divided as follows: *Dvo-rák.* The *Dv* is pronounced like *Dvw;* the vowel sound of the first syllable is that of the *aw* in "law"; the Czech *r* is pronounced exactly like the *s* in "pleasure," there being no sound of either the English or the Continental *r* in the word; the vowel sound of the second syllable is that of *a* in "father," but shorter; the accent is strongly on the second syllable. The name might be phonetically spelled, in English, *Dvwor-zhack*, the *r* being silent) was born at Nelahozeves (Mühlhausen), near Kralup, in Bohemia, on Sept. 8,

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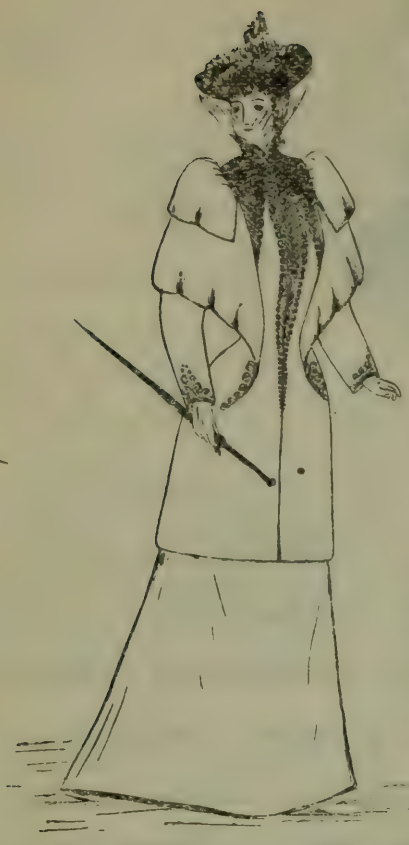
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1841. His father, Frantisek Dvorák, was butcher and innkeeper in his native place; and the young Antonín was intended for the former of these trades. His taste for music was aroused by listening to the itinerant bands of musicians that would visit the village on feast and holidays, and he prevailed upon the village schoolmaster to give him lessons on the violin and in singing.

He made rapid progress, and soon sang solos in church and played the violin at holiday festivities. At one such performance, however, in Passion Week, he broke down completely from nervousness. In 1853, when he was twelve years old, his father sent him to a better school in Zlonitz, where he studied the organ, pianoforte, and harmony under the organist A. Liehmann. In 1855 he was sent to school at Kamnitz, to learn German and finish his education. Here he studied under the organist Hancke. Next year he returned to Zlonitz, whither his father had moved meanwhile. An amusing anecdote is told of him about this time. The young fifteen-year-old musician had prepared a surprise for his father and friends, composing an original polka for several instruments, to be played in honor of his return to his family; but, never having studied instrumentation, probably never having even had a chance of looking carefully at an orchestral score, he royally ignored the fact that he was writing for transposing instruments, and wrote all the parts in his polka according to the real sounds, as

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if he had been writing only for strings. The result at the first trying over of his polka was a terrific chaos of parts in different keys, a jumble of ear-scorching sounds, from which neither melody nor harmony could be unravelled.

It seems a little odd that his father, who was by no means in easy circumstances, should have been willing to have him spend so much time as he did upon his musical education; for, on his return to Zlonitz, Antonín found him quite as set as ever upon making a butcher of him. But his own mind was fully made up by this time upon following a musical career. Months of discussion ensued, in which Antonín was warmly backed up by his old teacher Liehmann. Likely enough, the father had thought the boy's talent warranted giving him some musical instruction, but kept on opposing his wish to become a musician by profession, simply to see if he was enough in earnest about it to stick to his purpose in the face of obstacles. Certainly, he gave in to the boy after a while, and sent him to Prag to study his chosen art seriously. So in 1857 Antonin entered the school supported by the Gesellschaft der Kirchenmusik in Böhmen in Prag.

He went through the regular three years' course, supported at first by a small allowance from his father, but afterwards entirely by his own violin playing. He joined one of the town bands, picking up a rather precarious living by playing in cafés and other public places where the hat could be passed round. When, in 1862, a Bohemian theatre was opened in Prag,

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the band to which he belonged was engaged to furnish the incidental music to the plays given; and, when the institution was later firmly established as the National Theatre, Dvorák and some of his companions got positions in the regular orchestra. Bedrich Smetana was the conductor from 1866 to 1874, and Dvorák gained much from almost constant intercourse with him. He also found a good friend in Karl Bendl (not Franz Bendel, the pianist, but a native of Prag, pupil of Frantisek Blazek and Karel Frantisek Pitsch, who, after holding important positions in Brussels and Amsterdam, had returned to Prag in 1866 to conduct a choral society there), who gave him every opportunity in his power to make acquaintance with the works of the great masters. He was too poor to buy scores, and did not even own a pianoforte. He had, however, already begun composing. In 1862 he had written a string quintet, and in 1865 he had two symphonies finished. About this time, too, he wrote the music of a grand opera, "Alfred," to a German text, and several songs. He afterwards burned the MS. score of the opera. In 1873 he was appointed organist at the Adalberts-Kirche in Prag. The small salary attaching to this post, and some private pupils he managed to get, enabled him to give up his position in the orchestra, and even to marry.

Dvorák first came before the public as a composer in 1873, when thirty-two years old, with his now well known Patriotic Hymn (the text from "Die Erben des Weissen Berges," by Halék); and in 1874 a symphony in E-flat,

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and the *scherzo* from another in D minor, were given. These two symphonies, as well as the two earlier ones written, or finished, in 1865, in B-flat and E minor, are not included in the list of his works, and have not been published. An opera by him, "König und Köhler," was put into rehearsal at the National Theatre; but the style of the music was so utterly and wildly unconventional that it was soon abandoned as "impracticable." He afterwards rewrote almost every note of it. In its remodelled shape, "König und Köhler" was brought out with flattering success. Dvorák's reputation now reached Vienna, and the smallness of his means being also known, a pension of about $250 a year was awarded him by the Kultusministerium.

In 1877 Johann Franz von Herbeck, who was on the government commission to examine the works of composers to whom this grant was awarded, died, and was succeeded in this post by Johannes Brahms. A set of duets, "Klänge aus Mähren," by Dvorák, came under his eye, and so delighted him that he induced the publishing firm of Simrock to commission the Bohemian composer to write his since famous series of "Slavische Tänze" for pianoforte, 4 hands. These dances soon made the round of Germany, and had a success rivalling that of Brahms's own "Ungarische Tänze" themselves. Publishers began to be anxious to secure works by the new composer, and many of Dvorák's compositions, written at various previous periods, now saw the light of print. Brahms's personal friendship



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for him grew apace. From this time forward Dvorák held an undisputed position in the front rank of living composers. His operas, of which he has written several, have hardly been given outside his native Bohemia; but his orchestral and chamber music, and especially his choral works, have won him fame in every part of the musical world except France, where he is, as yet, practically unknown. England has been particularly prominent in recognizing his talent; and some of his finest works for soli, chorus, and orchestra ("The Spectre's Bride," Birmingham Festival, 1885, "Saint Ludmila," Leeds Festival, 1886) have been written for that country, and given there under his bâton. Two years ago he was invited by Mrs. Jeanette Thurber to assume the directorship of the National Conservatory of Music in New York, which post he now holds.

Dvorák is notable as a composer for the strong national Czech accent of his music, his rhythmic originality, his brilliancy of style, and a certain depth and genuineness of feeling that are quite his own. No doubt he suffered somewhat from the very restricted circle of his activity before the year 1878, before which time few of his works were performed; and he consequently had the advantage of but little intelligent criticism. He thus reached the age of thirty-seven, with his individual style pretty thoroughly formed, but with little but his own self-criticism to help him in judging of his own merits and shortcomings. The originality, nervous force, and depth of feeling in his music are, however, none the less unquestionable.

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Recitative and Aria, "Ocean! thou mighty monster," from Oberon.
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"Oberon," von Weber's last opera, was written for London on an English text by J. R. Planché, founded on Sotheby's translation of a poem

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by Wieland. It was first brought out under the composer's direction at Covent Garden Theatre on April 12, 1826. John Braham, the noted tenor, sang the part of Sir Huon. The story is a fairy tale in which Oberon, king of the elves, has just parted from his queen, Titania, after a connubial tiff, swearing "never to meet in love till some fond pair, through weal and woe, 'mid flood, chains, and fire, should keep their plighted faith inviolate." Puck helps Oberon to find such a pair in Sir Huon de Bordeaux, a knight at Charlemagne's court, and Rezia, daughter of Haroun el Raschid, caliph of Bagdad. The great scene sung at this concert — second only to Agathe's grand *scena* in the second act of the "Freischütz"— is by Rezia, who has been cast ashore on a barren island, together with her lover, Sir Huon, and at last sees a ship steering toward them. The calm grandeur of the first part, the gradual climax, culminating in an outburst of almost frantic joy at the end, have hardly been surpassed.

ENTR'ACTE.

"Music is the true universal language that people understand everywhere: hence it is spoken incessantly in all countries and through all centuries with great earnestness and fervency; and a significant, much-saying melody makes its way round the whole earth soon enough, whereas a poor

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and insignificant one dies away forthwith,— which proves that the contents of melody are very well to be understood. She speaks, however, not of things, but of nothing but happiness and grief, which are the only realities for the *will:* therefore is it that she speaks so strongly to the heart, while she has nothing to say *immediately* to the head; and it is a misuse to attribute such a power to her, as is done in all tone-*painting*, which is, therefore, once for all objectionable. Even though Haydn and Beethoven have been led astray to such a thing, Mozart and Rossini have, as far as I know, never done so. For an expression of the passions is one thing; the painting of things, another.

"The grammar, too, of this universal language has been most exactly regulated; although it is only since Rameau that its foundation has been laid. On the other hand, to discover music's lexicon, I mean the above-mentioned indubitably potent significance of her contents, and to make comprehensible to the reason, if only in a general way, what she is, what music, in her melody and harmony, tells us, and of what she speaks, this had not even been seriously attempted until I undertook the task; which, like much else, proves how little men in general incline toward reflection and thought, and with what lack of thinking they live on from day to day. Everywhere it is their object only to enjoy, and this, too, with the least pos-

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sible expenditure of thought. It is their nature. Therefore does it seem so farcical when they take it into their heads to play the philosopher, as may be seen from our philosophy-professors, from their excellent works and the uprightness of their zeal for philosophy and truth."

"Speaking at once and in common parlance, one may venture to assert that music, upon the whole, is the melody to which the world is the text. But the essential meaning thereof can be obtained only from my explanation of music.

"But the relation music bears to the definite external elements with which she is associated, such as text, action, march, dance, spiritual or profane solemnity, etc., is analogous to the relation borne by architecture as a pure fine art; that is, as an art which strives after purely æsthetic ends, to those utilitarian aims which are foreign to herself, and which she yet must strive to unite with her own by fulfilling the conditions they impose upon her, and accordingly producing a temple, palace, court house, theatre, etc., so that they shall at once be beautiful in themselves and adapted to their several purposes, even to the point of indicating these by their very æsthetic character. In an analogous, if not quite so unavoidable

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condition of servitude does music stand in relation to the text, or to whatever other realities may be imposed upon her. She must, to begin with, accommodate herself to the text, although she stands in no wise in need of it,—yea, would move far more freely without it; but she must not only fit every note to the sound and sense of its words, but also assume throughout a certain homogeneity of character with it, and in the same way bear the stamp of whatever other aims she may voluntarily strive after, and be accordingly church, opera, military, dance music, etc., etc. But all this is as foreign to her intrinsic nature as human utilitarian aims are to purely æsthetic architecture, so that both arts have to accommodate themselves to these, and subordinate their own purposes to purposes that are foreign to their own nature. In architecture this is almost always unavoidable. Not so in music: she moves freely in the concerto, in the sonata, above all in the symphony, her fairest playground, on which she celebrates her Saturnalia.

"Thus is the side-path on which our music is now pursuing its way analogous to that into which Roman architecture had got under the later emperors, when the overloading her with ornamentation partly hid, partly even distorted, her essential, simple proportions; that is to say, our music presents much noise, many instruments, much art, but very few clear,

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penetrating, and inspiring fundamental ideas. One thus finds in the shallow, insignificant, tuneless compositions of the present day the same taste of the times in which the unclear, wavering, enigmatic, yes, senseless style of writing delights, the origin of which is principally to be sought in the wretched Hegelry and its charlatanism. In the compositions of to-day more stress is laid upon harmony than upon melody; yet I am of the opposite opinion, and hold melody to be the kernel of music, to which harmony bears the same relation that the sauce does to the roast."

"The grand opera is intrinsically not a product of a pure artistic sense, but is rather that of the somewhat barbaric conception of heightening æsthetic enjoyment by heaping up means, the simultaneousness of impressions of different natures, and strengthening the effect by increasing the mass and number of the executants: whereas, on the contrary, music, the mightiest of all arts, can of herself alone entirely fill the soul that is receptive to her. Yes, her greatest productions, in order to be worthily understood and enjoyed, demand the whole, undivided, and undiverted mind, that it may give itself up to them and become engrossed in them, completely to understand her so incredibly sincere language. Instead of this, during our so highly complicated opera-music, the mind is appealed to through the eye also, by means of the gaudiest flaunting show, the most fantastic pictures, and the liveliest impressions of light and color, in addition to which it has to busy itself also with the plot of the piece. Through all this the mind is drawn away, diverted, deafened, and thus made least receptive to the holy, secret, sincere language of tones. So things of this sort directly counteract the attainment of musical ends. Add to all these the ballet, a spectacle that appeals more to lasciviousness than to æsthetic enjoyment, and which, moreover, by the narrow confines of its means and its consequent monotony, soon becomes highly tedious, and thus contrib-

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utes to exhaust our patience, especially as the musical sense is tired out and blunted by the fatiguing repetition of the same, second-rate dance-tune, often for a quarter of an hour at a time, so that no receptivity is left for ensuing musical impressions of a more serious and higher sort.

"It might do, albeit a purely musical soul does not demand it, to associate words and even a visible dramatic action with music, notwithstanding that she, self-sufficient as she is, needs no extraneous help, so that our perceiving and reflecting intellect, which does not like standing wholly idle, might still find a light and analogous employment, by which the attention would be still more firmly attached to the music, and follow it more easily, while a visible picture, something after the fashion of a diagram or a concrete example of a general conception, illustrates what the tones are saying in their universal, unrhetorical language of the heart: yes, the impression made by music might be heightened in some such way. Still, it should be kept within the bounds of the greatest simplicity; for it would otherwise directly contravene the principal musical air.

"A great heaping up of vocal and instrumental parts in the opera works upon us in a musical way, to be sure; but the heightening of the effect, from the mere strings up to those hundred-voiced orchestras, stands in no proportion whatever to the multiplication of means. Just because the

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chord cannot contain, nor the mind comprehend simultaneously more than three, only in a single case four tones, no matter by how many voices in the most diverse octaves, these three or four tones may be given out at the same time. From all of which it can be understood how beautiful music, performed in only four parts, may at times move us more deeply than the whole *opera seria* it has been arranged from,— just as the drawing sometimes makes more effect than the oil painting. Upon the whole, simplicity, which also is used to cling close to truth, is an essential law of all art, of all beauty, of all soulful presentation; at least, it is always dangerous to depart therefrom.

"Strictly speaking, then, one might call the opera an unmusical invention for the benefit of unmusical minds, something in which music must first be accentuated by a medium foreign to herself, and act as an accompaniment to a long spun-out, poisonless love story and its thin poetic broth; for a concentrated, intellectual, and soulful poem will not do for an opera text because composition cannot follow such a one. One can even say that the opera has become the destruction of music. That great masters like Mozart and Rossini have been able to alleviate the evil does not remove it."— ARTHUR SCHOPENHAUER, *Parerga and Paralipomena.**

*No philosopher, who was not at the same time a technical musician, has ever succeeded in writing unmixed truth and common sense about the art of music. Still, there is so much that is both true and suggestive in the above quotations from Schopenhauer that it has been thought worth while to transcribe them here. Let every reader pick out the truth for himself. W. F. A.

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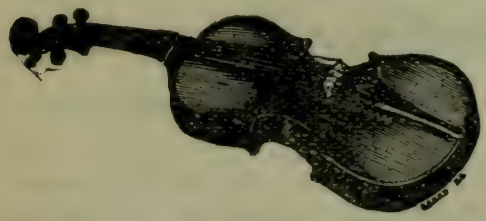
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The term "Symphonic Poem" is one of those misnomers which have become current in music, and owe their existence to faulty translation. Franz Liszt was the first to use the title "Poëme Symphonique" to certain of his poetic orchestral compositions, and was careless enough to let it be translated into German by "Symphonische Dichtung," which, in turn, corresponds exactly to our English "Symphonic Poem." Liszt's original French term was accurately and felicitously descriptive of the sort of composition to which he applied it; but, no doubt, his being somewhat more at home in the French than in the German language prevented his seeing that the German translation conveyed rather a different idea. A better translation would have been "Orchester Dichtung," or "Orchestral Poem." The French word *symphonique* means simply "orchestral," and does not necessarily imply anything of the symphonic, or sonata, form, as the corresponding English and German terms do. There is nothing essentially symphonic in the compositions to which Liszt and other composers after him have applied this title; but they are orchestral and poetic. The so-called "Symphonic Poem" has no particular form, the character and sequence of its plastic elements depending entirely upon the composer's fancy and the poetic idea or text he attempts to illustrate in music.

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ture, "Nachklänge aus Ossian," by Louis Spohr and Johann Christian Friedrich Schneider, who acted officially as judges on the occasion. Shortly after this he was induced to send the score of his first symphony, in C minor, to Mendelssohn at Leipzig, who was so much struck with it that he brought it out at the Gewandhaus concerts with great success on March 2, 1843. Indeed, Mendelssohn's enthusiasm for Gade was of the warmest; and years after the production of the C minor symphony, even in the face of Robert Schumann's rising greatness, he continued to speak of him as "the only thoroughly original apparition in the musical life of the day."

The success of the symphony was such that the King of Denmark allowed him a sum of money to visit the great musical centres of Europe. He made a short trip through Italy, but soon returned to Leipzig, where Mendelssohn, who was going to settle in Berlin, offered him the conductorship at the Gewandhaus, which post he filled during the season of 1844–45, continuing as sub-conductor, after Mendelssohn's return, for 1845–46. On Mendelssohn's death (Nov. 4, 1847) Gade resumed the conductorship in

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chief, until he was succeeded by Julius Rietz in 1848. He then returned to Copenhagen, where in 1861 he succeeded Glaeser (deceased) as court conductor. Except the exercise of his functions in this post, he devoted his time wholly to composition. In 1876 he made a short trip to England to conduct his cantatas, "The Crusaders" and "Zion" at the Birmingham Festival.

As a composer, Gade stands rather by himself: the distinctly Northern cut and atmosphere of his melodies separate him from his German contemporaries, while his *quasi*-classical sense for pure musical beauty places him quite as far apart from the younger Scandinavian composers who have come after him. His resemblance to Mendelssohn has been a good deal exaggerated, and is, in the end, rather superficial than intrinsic. If his later career somewhat belied the promise of his youth, the works of his earlier period may still stand as gems of quite an original and individual sort.

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Friday Afternoon, November 11, at 2.30.

Saturday Evening, November 12, at 8.00.

PROGRAMME.

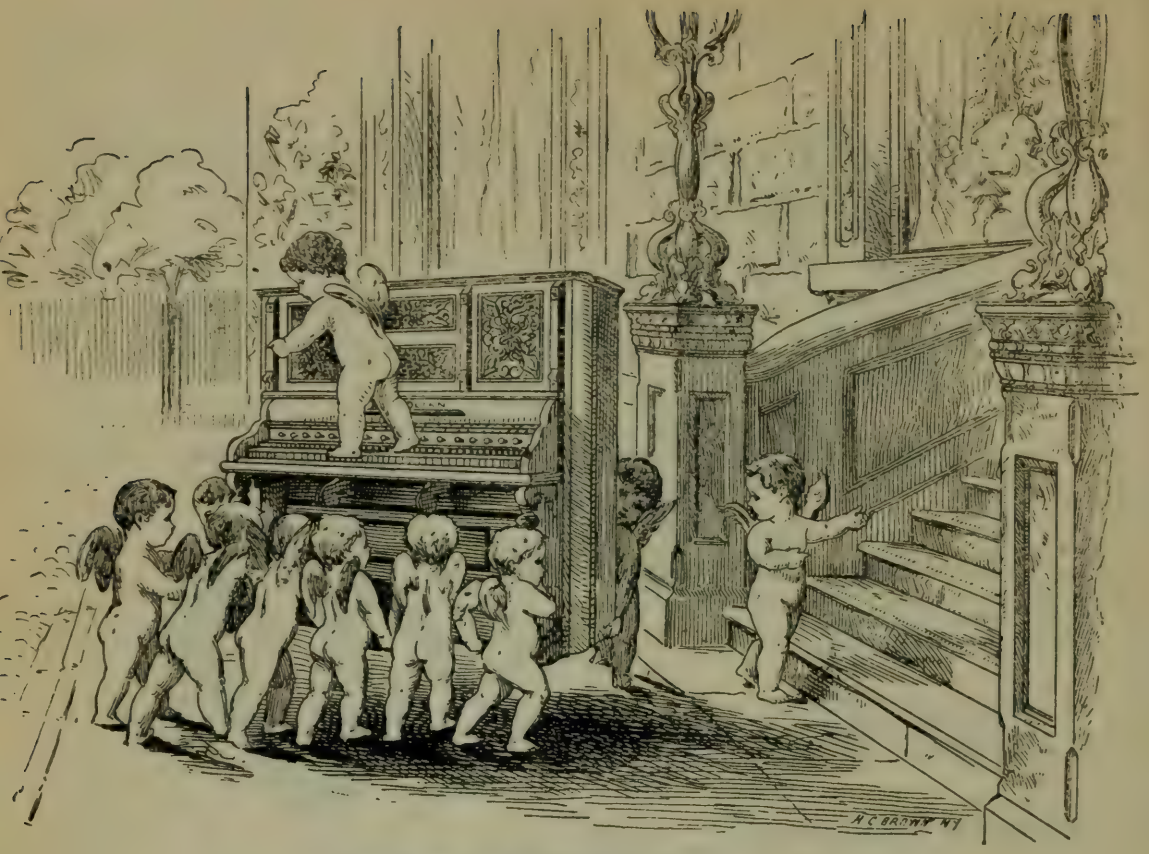
Saint-Saens – – – – Symphony in A minor, Op. 55
(First Time in Boston.)

H. W. Ernst – – – Concerto for Violin in F-sharp minor
(In One Movement.)

E. Humperdink – – – – – Humoresque for Orchestra
(First Time in Boston.)

Beethoven – – – – – – – – Symphony No. 2

Soloist, Mr. T. ADAMOWSKI.



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PROGRAMME OF THE SECOND CONCERT,

MONDAY EVENING, November 7, at 8.

Ed. Lalo – – – – – – – – – Quartet in E-flat
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Schumann – – – – Sonata for Piano and Violin, in A minor
Schubert – – – – – – – – – Quartet in D minor

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PROGRAMME

OF THE

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BY WILLIAM F. APTHORP.

Friday Afternoon, November 11,

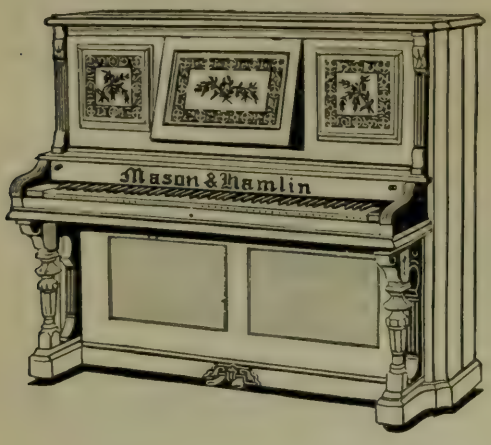
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At 8 o'clock.

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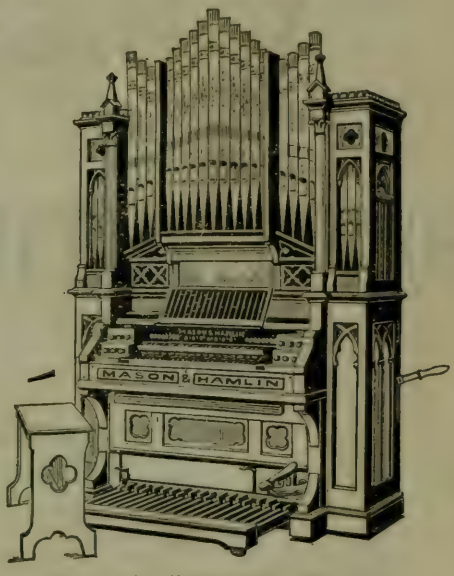
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Fourth Rehearsal and Concert.

Friday Afternoon, November 11, at 2.30.

Saturday Evening, November 12, at 8.00.

PROGRAMME.

Camille Saint-Saens – – Symphony No. 2, in A minor, Op. 55

I.	Allegro marcato (A minor)	6-4.
	Allegro appassionato (A minor)	2-2.
II.	Adagio (E major)	3-8.
III.	Scherzo; Presto (A minor)	3-4.
	Un poco meno mosso (A major)	3-4.
IV.	Prestissimo (A major)	6-8.

(First time in these Concerts.)

Heinrich Wilhelm Ernst Concerto in one Movement for Violin, in F-sharp minor, Op. 23

Allegro pathetique (F-sharp minor) 4-4.

E. Humperdink – – – – – Humoresque for Orchestra

(First Time in Boston.)

Ludwig van Beethoven – – – Symphony No. 2, in D major, Op. 36

I.	Adagio molto (D major)	3-4.
	Allegro con brio (D major)	4-4.
II.	Larghetto (A major)	3-8.
III.	Scherzo; Allegro (D major)	3-4.
	Trio; The same tempo (D major)	3-4.
IV.	Allegro molto (D major)	2-2.

Soloist, Mr. T. ADAMOWSKI.

The Programme for the next Public Rehearsal and Concert will be found on page 137.

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Symphony No. 2, in A minor, Op. 55. **Camille Saint-Saens.**

I.	*Allegro marcato* (*A minor*)	6-4
	Allegro appassionato (*A minor*)	2-2
II.	*Adagio* (*E major*)	3-8
III.	*Scherzo; Presto* (*A minor*)	3-4
	Un poco meno mosso (*A major*)	3-4
IV.	*Prestissimo* (*A major*)	6-8

This is the only one of Saint-Saëns's symphonies that has ever been given in Boston. It was written between 1852 and 1860, and played once in this city at the Symphony Concerts of the Harvard Musical Association, on Dec. 2, 1880. The work is, with few inconspicuous exceptions, in the traditional symphony form throughout, the principal deviations from symphonic usage being that the introduction to the first movement is an *allegro* instead of a slow passage, and that there is a curious innovation in the

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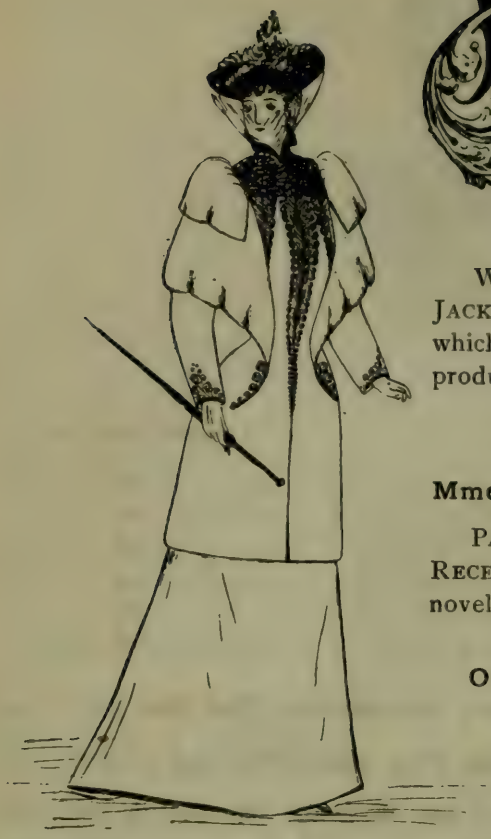
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scherzo. This latter movement is built upon a plan which, as far as the present writer knows, is quite unprecedented. The *scherzo* itself is regular enough, a quick movement in 3–4 time, and is regularly followed by a *trio* (at least this *un poco meno mosso* is essentially a *trio*, although the composer does not call it by that name): so far the movement is in the traditional form; but, just as the *trio* is dying away in a long-drawn *smorzando*, and you are looking for the return of the *scherzo*, a sudden sharp *fortissimo* chord cuts the movement short, and it ends then and there.

The symphony is modestly scored for a work of the modern French school, there being no trombones, tuba, nor harp: in the slow movement, even the horns, trumpets, and drums are absent. But this light, *quasi*-classical orchestration admirably suits the character of the work, in which there is little of the modern strenuousness or fury. The introduction is a piece of free preluding on *arpeggj* and chords,—something of the sort in which a pianist might indulge himself when first sitting down to the pianoforte. The main body of the first movement (*allegro appassionato*) is notable for the persistency of the rhythm of a dotted quarter-note, followed by an eighth. The first theme starts in vigorously, treated as a *fugato* * in A minor. Although the strict fugal writing ceases with the exposition, the

* For specialists it may be interesting to note how Saint-Saëns has been true to the fugue spirit, if at variance with the dry letter of the fugue rules, in the treatment of his response in this *fugato*, which response, be it said by the way, is of the sort called by French contrapuntists "irregular," the tonal mutation coming near the end, at the point of modulation. Notwithstanding that the subject begins on the dominant, and the response on the second degree of the scale (which looks irregular), this apparent irregularity is seen to vanish as soon as one notes that the subject really begins on the fifth of the tonic chord, and the response on the fifth of the (minor) chord on the dominant. This sort of response is by no means new, but time was when Philistine purists would have turned up their delicate noses at it.

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treatment is contrapuntal and imitative until the appearance of the second theme (in F major). This theme runs on the same dotted-quarter-and-eighth rhythm as the first, the second, and third eighths of the half-measure being struck *à contretemps* by the accompaniment. The conclusion theme (still in F major) consists of lightly flowing scale passages which remind one forcibly at times of the second theme in Beethoven's great "Hammer-clavier" sonata, op. 106. There is no repeat after the first part of the movement, but we push straight on to the free fantasia. The third part begins regularly with the return of the first theme, treated fugally as before, but accompanied this time by a counter-subject built up of figures taken from the conclusion theme. It is to be noted that, as in the first movement of Berlioz's "Fantastic" symphony, the second theme does not reappear in this third part. The movement ends with a *fortissimo* repetition of the first theme by the whole orchestra in unison and octaves.

The second movement (*adagio*) is a graceful sort of romanza in which the English horn plays a prominent part. The *scherzo* has already been spoken of. The *finale* is a rushing tarantella, a sort of last movement of which Saint-Saëns has shown himself particularly fond. It is carried through with the composer's characteristic brilliancy in this style of writing.

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Heinrich Wilhelm Ernst was born at Brünn, in Moravia, in 1814, and died at Nice on Oct. 14, 1865. He studied at the Vienna Conservatorium, under Böhm for the violin, and under Seyfried for composition. Afterwards he took lessons also of Mayseder. His style of playing was strongly influenced by Paganini. He made his first concert tour at the age of sixteen, and somewhat later studied for several years in Paris under Charles de-Bériot. From 1834 to 1850 he travelled over almost the whole of Europe, giving two hundred concerts in Holland alone, and meeting everywhere with overwhelming success. In 1850 he settled in London, but had eventually to give up playing in public, the last years of his life being embittered by an incurable spinal complaint. Ernst was one of the most brilliant virtuosi of all time. Hector Berlioz, who knew him intimately, writes of him: —

"I have the liveliest and most affectionate admiration for him. He has so excellent a heart, is so worthy a friend, so great an artist. Ernst has been compared to Chopin. In some respects this comparison is not without justice: in others, and the most important ones, it is thoroughly unjust. Studied from a purely musical point of view, these two artists differ essentially from one another. Chopin ill endured the curb of rhythmic regularity: to my mind, he pushed rhythmic independence much too far. Ernst, while taking such reasonable liberties with the rhythm as art admits of, and which passionate expression often demands, remains a periodic musician,

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well balanced in cadence, and of an imperturbable security of gait in the midst of the most daring caprices. Chopin *could* not play regularly: Ernst can, if he wants to, step out from regularity for an instant, to make his power the better felt when he returns to it. One must hear him in Beethoven's quartets to appreciate him in this matter.

"In Chopin's compositions the whole interest is centred in the pianoforte part: the orchestra in his concertos is nothing more than a cold and almost useless accompaniment. Ernst's works are especially distinguished for the opposite qualities. The pieces he has written for his instrument with orchestra are evidently of those which unite merits that used to be considered irreconcilable, a brilliant mechanism with a sustained orchestral interest. To make the solo instrument reign without requiring the abdication of the orchestra, such was the problem which Beethoven was the first to solve triumphantly. And even Beethoven perhaps made the orchestra predominate too much to the detriment of the solo part, whereas the balance seems to me to be in equilibrium in the system adopted by Ernst, Vieuxtemps, Liszt, and some others.

"So I insist upon it: Ernst, the most charming humorist I know, a great musician as well as a great violinist, is a complete artist, in whom the expressive faculties predominate, but in whom the vital qualities of the art of music, properly so-called, are never found lacking. He is gifted with that rare organization which allows the artist to conceive strongly and to perform without groping what he conceives: he seeks for progress, and



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employs all the means of art. He recites on the violin beautiful poems in the language of music; and he is a thorough master of that language. Besides, Chopin was solely the virtuoso of elegant drawing-rooms, of small parties. Ernst is not afraid of theatres, large halls, the great public, the crowd. On the contrary, he likes them; and, like Liszt, he never seems more powerful than when he has two thousand listeners to conquer." *

Ernst is almost forgotten now as a composer, except by violin virtuosi. Even his once famous and popular "Elégie" may be said to have died when Raff's "Cavatina" supplanted it in the affections of violinists. Still, of all the composing violin virtuosi of his period he was probably the most solid musician and the best writer. His variations on the "Carnival of Venice" once vied in popularity with the original set by Paganini; but he was even better known, if possible, by his "Elégie."

ENTR'ACTE.

"It is now † some thirty-six or thirty-seven years since the experiment was made, at the Concerts Spirituels at the Opéra, of giving some of Beethoven's works, then utterly unknown in France. One would not believe to-day with what reprobation this admirable music was immediately condemned by the majority of artists. It was bizarre, incoherent, diffuse,

* I give this opinion of Berlioz's for what it is worth. It is evidently partial, the opinion of a warm friend and admirer. But it is interesting as showing what a difference time can work in the relative estimate of two men. It is particularly significant that a man like Berlioz, one of the best balanced musical critics the world has ever had, could at one time be so blind to Chopin's great qualities as to resent a comparison between him and Ernst to the latter's disadvantage. W. F. A.

† This was written about 1863 or 1864.

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bristling with harsh modulations, with wild harmonies, without melody, outrageous in expression, too noisy, and horribly difficult. M. Habeneck, to satisfy the demands of the men of taste who then ruled the Académie Royale de Musique, found himself forced to make monstrous cuts in those very symphonies of which he afterwards got up and conducted the performance with so much care at the Conservatoire,—cuts such as one would permit himself to make in a ballet of Gallenberg's or an opera of Gaveaux's, at the very most. Without these *corrections*, Beethoven would not have been admitted to the honor of figuring, between a bassoon solo and a flute concerto, on the programme of the Concerts Spirituels. At the first hearing of the passages marked in red pencil, Kreutzer ran off, stopping his ears; and he needed all his courage to make up his mind, at the other rehearsals, to listen to *what was left* of the symphony in D. Let us not forget that M. Kreutzer's opinion of Beethoven was that of ninety-nine one-hundredths of Paris musicians at that period, and that, had it not been for the repeated efforts of the microscopic fraction who professed the opposite opinion, the greatest composer of modern times would, perhaps, still be hardly known to us. The fact of some fragments of Beethoven being performed at the Opéra was therefore of great importance. We can judge of it, since very probably the society of the Conservatoire would not have been formed without it. It is to that small number of intelligent men and to the public that the honor of this fine institution belongs. The public, in fact, the real public, the one *that belongs to no clique*, judges only by its

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feelings, and not according to the narrow ideas, the ridiculous theories it has formed for itself on art. That public, which is often mistaken in spite of itself, since it often happens to reverse its own decisions, was, from the first, struck with some of the eminent qualities of Beethoven. It did not consider whether such and such a modulation was related to such and such another one, whether certain harmonies were admitted by *the magisters*, nor whether it *was permissible* to employ certain rhythms which were unknown before. It only perceived that these rhythms, these harmonies and modulations, adorned with a noble and impassioned melody, and clothed in a puissant orchestration, impressed it strongly and in an entirely new way. Was more than this needful to excite its applause?

"Our French public experiences only at rare intervals the vivid and burning emotion that the art of music can call forth; but, when it happens to be really shaken by it, nothing equals its gratitude to the artist, whosoever he may be, who has given it such an emotion. At its first apparition, the famous *allegretto* in A minor of the seventh symphony, that had been intercalated into the second *to make the rest go down*, was thus appreciated at its value by the audience at the Concerts Spirituels. The pit in a body encored it with great shouts; and at the second performance an almost equal success greeted the first movement and the *scherzo* of the symphony in D, which had been little enjoyed at the first trial. The manifest interest the public henceforth began to take in Beethoven redoubled the strength of his defenders, and reduced, if not to silence, at least to inaction, the ma-

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jority of his detractors; and, little by little, thanks to these twilight gleams announcing to the clairvoyant in what part of the horizon the sun was about to rise, the nucleus grew larger, and there was founded, almost solely for Beethoven's sake, the magnificent society of the Conservatoire, to-day pretty nearly without a rival in the world."— HECTOR BERLIOZ, *A travers Chants*.

Music has so often been called an universal language that there is little, if anything, new to be said on this theme, either *pro* or *con*. But, whether music *be* an universal language or not, one often wishes heartily that it at least *had* an universal language, and that that language were universally understood. Time was when all composers, of no matter what nationality, gave what directions they had to give about the wished-for style of performance of their works in Italian, often even the titles also. Italian, at least in so far as musical technical terms were concerned, was the language al- composers were expected to understand: it was the means of communication between musicians of all countries, the musical "court language." In his later works Beethoven began to give some of the nicer indications for performance in the vernacular German as well as in Italian, such indications often overstepping the boundaries of commonly accepted musical terms, and being particularly minute. But it is to be noted that even here he gave his directions in the traditional Italian also. It was not until the

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German and French romanticists that non-Italian composers began to discard Italian almost entirely, and give their directions in their own vernacular. This was probably little else than a piece of patriotic chauvinism, a protest against the perpetuation of the at last obsolete legend of the supremacy of Italy in music.

Some persons, to be sure, defended it on the ground that some of the Italian technical terms in music had gradually lost their original meaning, and had become even obscure and ambiguous. But the only serious case of ambiguity in the current Italian musical terminology was really the term *andantino*. It is quite true that this term had, with time, acquired a different — even a diametrically opposite — meaning outside of Italy from its original significance, by which the Italians still held fast. Some confusion undoubtedly did arise at times from a German or French composer, who happened to speak pretty good Italian, showing off his knowledge of that language by using the term in its original, correct meaning, instead of in its newer acquired sense. The history of this gradual change of meaning in the term *andantino* is not uninteresting, and is quite on a par with that of some other terms in music. *Andantino* is evidently the diminutive of *andante*, and must hence mean "less than *andante*," as *allegretto* means less than *allegro*, or *larghetto* less than *largo*. The source of the trouble was, however, the meaning of *andante*. The Italian word *andante* means literally "going": so *andantino* originally meant "less going,"— that is, slower than *andante*, But, as the term *andante* itself was

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habitually used in the sense of *andante moderato* (going moderately), foreign composers who did not speak Italian, but who knew the word only as a technical term, came to understand it to mean "slow." Now, if *andante* meant "slow," it was plain that *andantino*, as its diminutive, must mean "less slow"; that is, faster than *andante*. Thus came about a confusion between musicians who did and those who did not understand Italian as to the meaning of this particular term.*

But the confusion about this single term seems hardly a sufficient reason for entirely throwing over Italian as the accepted musical "court language." Overcoming one confusion has given rise to countless worse ones. In old times a musician, to understand composers' directions in their scores, only needed to know the current Italian terminology: now he needs to understand a certain amount of German, French, English,—nay, even Russian, Czech, Spanish, Danish, and Swedish, if he wishes to be sure of his footing with foreign scores in foreign editions. It is confusion worse confounded! What was the danger of mistaking the meaning of the single term *andantino* (a wholly superfluous term, too, by the way) compared with the risk of an

*A similar case of international misunderstanding (which, however, did not result in any confusion) is found in the etymology of the word "Basset-Horn." The alto of the clarinet family (now practically an obsolete instrument) was called the basset in old times. A Viennese basset-player, by the name of Horn, made some improvements in the build and mechanism of the instrument, and went to Paris, where he exhibited his improved instrument as "*le basset Horn*" (or "Horn's basset"). Accounts of his success in Paris reached Vienna, where the newspapers, mistaking the meaning of the French name of his instrument, translated it into German by "*das Bassett-Horn*" (as if it had been a kind of horn), and were in their turn followed by the Italians, who rendered the name of the instrument by "*Corno di bassetto*." These names have stuck to it ever since, the French even going to the length of retranslating them into their own language by "*Cor de basset*." So that now only those musicians who are interested in the derivation of terms know that the inventor's surname is alone responsible for an instrument that has nothing of the horn about it being called a "horn."

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English conductor's meeting with a direction like "*Träge, doch nicht schleppend,*" or a German Kapellmeister's being informed that "*Ici il faut presser sensiblement le mouvement*"? It is on record that a certain excellent conductor in one of the most important musical centres in the United States once wholly omitted one of the most striking effects in a Berlioz symphony, simply from not being able to read French. Cases like this are not frequent, to be sure; but, until musicians become veritable polyglots, no one can be sure that they will not occur at any moment.

Perhaps it is owing to being brought face to face with musical terms in all sorts of languages that amateurs in this country have, as a rule, such an exceedingly scanty knowledge of the correct meaning of musical terms in any language, even in their own. The ordinary translations of foreign books on musical subjects (theoretical works, lives and letters of composers, etc.) into English are hardly ever free from more or less ludicrous technical errors. Examples meet one on every hand. In Lady Wallace's translation of a Life of Mozart we find the composer complaining of the insufficient way in which the "bass trumpet" was played at a certain rehearsal of "Don Giovanni." Now there neither is nor ever was any part for a bass-trumpet in the score of "Don Giovanni": it is even probable that Mozart had never heard of the instrument, which was obsolete in his day, and was only revived by Wagner for his "Nibelungen." The word, in the German original, was *Bass-Posaune; i.e.*, bass-trombone. In Luther's German Bible, the archangelic instrument, that is called "trumpet" in our English King James's version, is called *Posaune.* In Gervinus's German translation of the text of Handel's "Messiah" the line "The trumpet shall sound!" is rendered, "*Es schallt die Posaun'!*" But in musical terminology *Posaune* means trombone, and not trumpet. In the standard English translation of Berlioz's "Traîté d'Instrumentation et d'Orchestration" (Novello's edition) there is a chapter headed, "The Bass Tuba, Contrabass of Harmony." Let the merely English-reading reader make out of this what he can. In English it means simply nothing at all. In French this heading runs, "*Le Bass-Tuba, Contrebasse d'Harmonie,*" which is to be interpreted, "The Bass-Tuba, the Contrabass of Wind Instruments"; that is, the instrument that stands in the same relation to wind instruments in general that the contrabass (or double-bass) does to the

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family of strings. Both in French and German the stringed instruments in the orchestra are currently spoken of as the "*Quartett*" or "*Quatuor*," and the wind instruments collectively as the "*Harmonie*."

How many persons in the present audience know the German and Italian (or French) names of the notes as well as the English names? How many know what "Trio in B dur" means? When Rubinstein first played his own trio in that key in the Boston Music Hall, it was set down on the programme as a "Trio in B-sharp"! Good heavens! in *twelve sharps!*—and there only are seven! The trio really was in B-flat major: our B is the German H; the German B is our B-flat. "Dur" does not mean "sharp," but "major." How many people in an American audience would have taken the joke Beethoven played on his public (or, rather, more probably, on the critics) in setting down his "Eroica" symphony on the programme at its first performance in Vienna as "Sinfonie in Dis dur" (D sharp major), when it is really written in E-flat? The good Beethoven probably foresaw that his new symphony would be called outlandish music, and forestalled such criticism by announcing it (without falsehood, too) in an outlandish key that no man had ever heard of before. No doubt the scanty knowledge of musical terms that is to be found in the average music-lover and concert-goer in this country is due in great measure to carelessness; but I mistake much if the now prevalent polyglotism in music have not something to do with it. Try to teach a child the multiplication table in three languages at once, and he will probably reach the age of eleven or

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twelve (*experto crede*) before he knows it by heart in any language. Would that music had an universal language once more!

Musical jokes are proverbially given to missing fire. But von Bülow once made a sly joke in the presence of an American audience, which struck home at once. It was on his first visit to the United States, in 1875–76. He was playing at a concert in New York, in which he was "assisted" by other talent. Just before his first number on the programme, an individual credibly described as "an absolutely terrible (*schrecklich*) songstress" scorched the ears of the audience with an equally terrible song. This torture over, von Bülow comes upon the platform, seats himself at the pianoforte, and begins preluding on the theme from the Ninth Symphony, to which the words are, "Brothers, no longer these tones, but let us strike up other and more joyful ones!" The audience caught on at once, and the hall fairly shook with mingled hand-clapping and shouts of laughter.

Josef Gungl, the Munich waltz composer, was not quite so lucky on one occasion, and unwittingly made a boomerang joke that told most upon himself. He was rehearsing a new waltz of his own one morning, and, stopping the orchestra just after the beginning of the first phrase of the waltz proper (after the introduction), he cried out: "Gentlemen of the first

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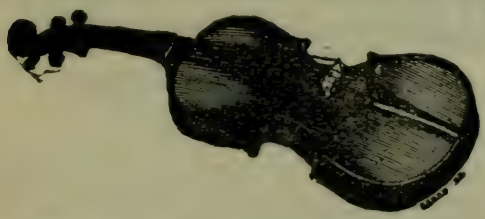
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violins, at the beginning of this phrase please make your bows jump well from the string. Play it with a dash. Don't be timid about it, but *make your bows jump* on the up stroke!" The men caught his idea easily enough; and, after the passage had been repeated two or three times, it went to his satisfaction. In the evening came the performance. It should be known that Gungl, like Johann Strauss and other conductors of that ilk, conducted violin in hand, now beating time with his bow, now playing himself, when any particularly tempting phrase in the first violin part came his way. At the performance in question he conducted the slow introduction to his waltz with the bow, his violin held majestically against his left hip, like a field-marshal's staff. Then came the four preparatory measures of the waltz itself, the regular "rum-tum-tum, rum-tum-tum," on the basses, second violins, and violas. These, too, he conducted, using his violin bow like a bâton; but, just before the first phrase, where all the bows had to "jump," he put his violin up to his chin, and, applying his bow to the strings, turned toward the first violins, to play the phrase with them. This brought him to a position in which he stood with his left side turned toward the audience. In the energy of his attack upon the first two notes of the phrase (where the "jump" was to come) his bow slipped through his fingers, and sped through the air about twenty feet into the hall. Of course, the audience laughed; but the orchestra, remembering his directions at rehearsal, grew suddenly mute,—for you can not play on wind instruments when you are tittering, any more than you can whistle, and, as for the string-players, their arms were occupied in holding their sides. It was long before Gungl heard the last of his "jump of the bow."

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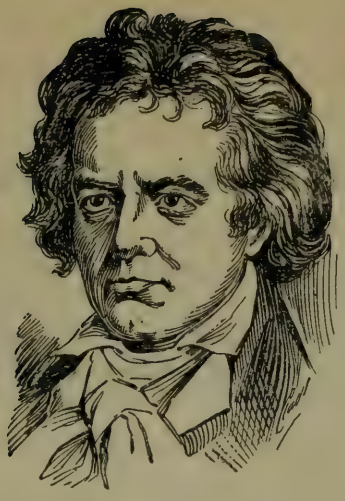
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I.	*Adagio molto* (*D major*)	3-4
	Allegro con brio (*D major*)	4-4
II.	*Larghetto* (*A major*)	3-8
III.	*Scherzo; Allegro* (*D major*)	3-4
	Trio; the same tempo (*D major*)	3-4
IV.	*Allegro molto* (*D major*)	2-2

Beethoven's second symphony was long called the "perfect symphony." The theme of the first *allegro* in particular has been recommended as possessing all the qualities that go to make up an ideal theme for extended treatment. Eduard Hanslick, of Vienna, has expatiated upon its perfections in his famous pamphlet on "The Beautiful in Music," calling attention to how it sets forth the key with the greatest possible distinctness by sounding successively, and then in the inverse order, the three component

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notes of the chord of D major, to its pregnant, well-defined, and simple rhythm, and to the ease with which it can be dismembered in the working out, every figure in it being plainly recognizable as belonging to it, even when heard separately and severed from the rest. Berlioz says of this symphony: "In this work all is noble, energetic, and proud. The introduction (*largo*) is a masterpiece. The finest effects follow one upon the other without confusion, and always in an unexpected way. The melody is of a touchingly solemn character, which, from the first measures, imposes respect, and paves the way for emotion. Already the rhythm shows itself as more daring (*i.e.*, than in the first symphony), the orchestration richer, more sonorous and varied. To this admirable *adagio* is bound an *allegro con brio* of contagious energy. The *gruppetto* which is met with in the first measure of the theme, first announced by the violas and 'celli in unison, is afterwards taken up separately to build up either progressions in *crescendo* or else imitations between the wind instruments and the strings, all of which have a physiognomy that is as novel as it is animated. In the middle of the move ment there is a melody played in its first half by the clarinets, horns, and bassoons, and concluded in *tutti* by the remainder of the orchestra, the masculine energy of which is still further heightened by the choice of chords that accompany it."

Berlioz goes on to say of the *larghetto* (which, with characteristic inaccuracy, he calls an *andante*): "The *andante* is not treated in the same way as in the first symphony. It is not composed of a theme worked out in

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canonic imitations, but of a pure and immaculate melody, first given out simply by the strings, then embroidered with rare elegance with light figures, the character of which never departs from the sentiment of tenderness which forms the distinctive trait of the principal idea. It is a ravishing picture of innocent happiness, hardly darkened by some few accents of melancholy." This *larghetto* is a fine example of a symphonic slow movement in the regular sonata form; that is, in the form — somewhat condensed, to be sure — which is regularly prescribed for the first movement. We find a first theme with its subsidiary in the tonic A major; a second theme with its subsidiary, and a conclusion theme, all in the dominant E major, thus forming the regulation first part of the movement. Then comes a free fantasia, and then the third part, with the second and conclusion themes regularly in the tonic.

Of the *scherzo* and *finale* Berlioz writes: "The *scherzo* is as frankly gay in its capricious fancifulness as the *andante* was completely happy and calm; for all is smiling in this symphony, the warlike outbursts in the first *allegro* even are wholly free from violence. One can see nothing in it but the youthful ardor of a noble heart in which the most beautiful illusions of life have kept themselves intact. The composer still believes in immortal glory, in love, in self-devotion. . . . And what self-abandonment there is in his gayety! how witty he is! what sallies! To hear these various instruments quarrelling over the fragments of a theme which no one of them plays entire, but every morsel of which is thus colored with a thousand different



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tints in passing from one to the other, one would think to witness the fairy gambollings of Oberon's graceful sprites. The *finale* is of the same nature. It is a second *scherzo** in 2-2 time, in which the playfulness has perhaps even something more delicate and more piquant." To this need only be added that the third movement of this symphony is the first instance of Beethoven's using the term *scherzo* in his orchestral works, although he had frequently used it before in his chamber works. Berlioz, who, if generally true enough to the spirit, is seldom quite true to the letter, calls the corresponding movement in the first symphony a *scherzo*. It is essentially so in character, but Beethoven still calls it a *menuetto*.

This symphony was probably written in 1802, although some sketches for it belong to the year before. Its prevailingly cheerful character makes the fact seem strange that it was written at a period when Beethoven was very despondent about his increasing deafness. He had just changed physicians, and was passing the summer at Heiligenstadt, a retired village beyond Unter-Döbling, with the most beautiful wooded valleys lying between it and Kahlenberg and Leopoldsberg. In one of his letters written at this period we find: "I live only in my music, and no sooner is one thing done than the next is begun. As I am now writing, I often work at three and four things at once. . . . Letter-writting was never my *forte*."

* Berlioz here uses the term *scherzo* in its original Italian sense of "joke." The movement is strictly in the rondo-form.

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Friday Afternoon, November 18, at 2.30.

Saturday Evening, November 19, at 8.00.

PROGRAMME.

Brahms – – – – – – Symphony No. 3, in F major

MacDowell – – – Concerto for Pianoforte No. 1, in A minor

Berlioz – { a. Menuet des Follets / b. Danse des Sylphes } from "Damnation of Faust"

Liszt – – – – – – Symphonic Poem, "Tasso"

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Friday Evening, November 18.
PROGRAMME.

1. BACH . . Prelude and Fugue, A minor
2. BEETHOVEN Sonata, Op. 53
3. CHOPIN Two Preludes, Étude, Variations, Op. 12
4. PARADIES Toccata
 DVORAK Walzer
 RAFF Märchen (Fairy Tale)
 ' ODARD En Courant
5. LISZT Au bord d'une source; Sposalizio, after Raphael's Picture; Waldesrauschen; "Rigoletto" Fantasie.

SECOND RECITAL.
Wednesday Afternoon, November 23.
PROGRAMME.

(ROBERT SCHUMANN.)

1. OPUS 14 . Sonata No. 3, F minor (Concert sans Orchestre)
2. OPUS 2 Papiilons
3. OPUS 17 Fantasie, C major
4. OPUS 12 Fantasie Stucke
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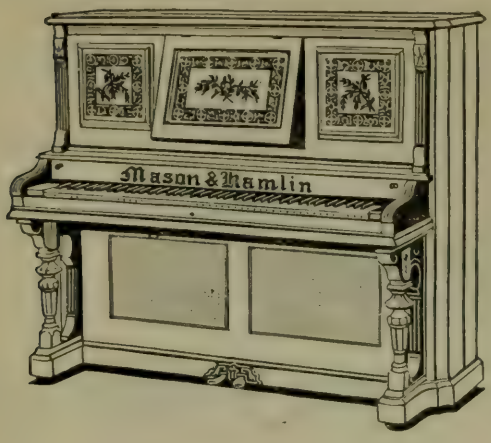
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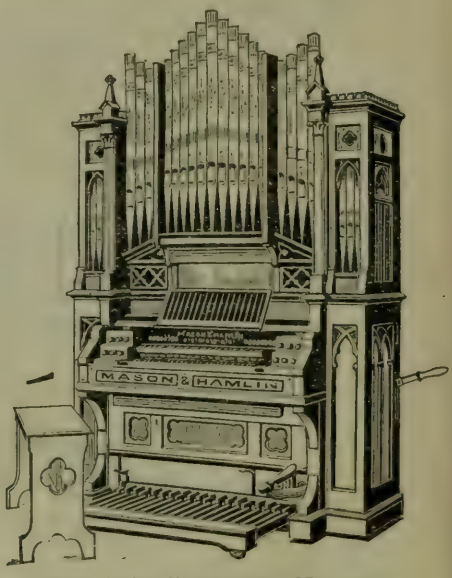
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Friday Afternoon, November 18, at 2.30.

Saturday Evening, November 19, at 8.00.

PROGRAMME.

Johannes Brahms – – – Symphony No. 3, in F major, Op. 90

I.	Allegro con brio (F major)	6-4.
II.	Andante (C major)	4-4.
III.	Poco Allegretto (C minor)	3-8.
IV.	Allegro (F minor)	2-2.

E. A. MacDowell – Concerto for Pianoforte No. 1, in A minor, Op. 15

I.	Maestoso (A minor)	4-4.
	Allegro con fuoco (A minor)	4-4.
II.	Andante tranquillo (E major)	9-8.
III.	Presto (A major)	2-4.

Hector Berlioz Two movements from "La Damnation de Faust," Op. 24

I.	Menuet des Feu-follets: Moderato (D major)	3-4
II.	Valse des Sylphes: Allegro, mouvement de valse (D major)	3-8

Franz Liszt – – Symphonic Poem, "Tasso, Lamento e Trionfo"

Soloist, Mr. E. A. MacDOWELL.

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The Programme for the next Public Rehearsal and Concert will be found on page 173.

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Symphony No. 3, in F major, Op. 90. **Johannes Brahms.**

I.	*Allegro con brio* (*F major*)	6-4
II.	*Andante* (*C major*)	4-4
III.	*Poco Allegretto* (*C minor*)	3-8
IV.	*Allegro* (*F minor*)	2-2

Johannes Brahms (the name is purely German, and not, as might be thought, a contraction of Abraham: there is no Hebrew strain in his blood) was born in Hamburg on May 7, 1833. His father was a musician, and began his son's musical education when the latter was still a little boy. Later on the young Johannes continued his musical studies under Eduard Marxsen, of Altona. In 1853, when twenty years old, he met Robert Schumann in Düsseldorf, who looked over some of his compositions, with which he was so delighted that he wrote an extraordinarily enthusiastic article about Brahms in the *Neue Zeitschrift für Musik*. As a good deal has been said and written about this notable article of Schumann's, and no

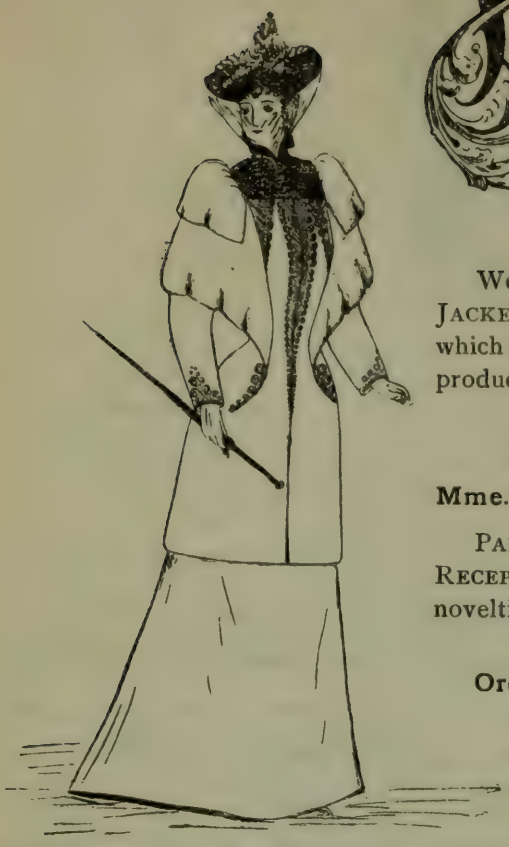
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little stress been laid upon it at one time and another, it will not be out of place here to call to mind some important facts in the case,—facts which have often been overlooked. 1853 was the last year of Schumann's residence in Düsseldorf, whither he had been called in 1850 to succeed Ferdinand Hiller as city music director. The disease of the brain, which had declared itself as early as 1833, and had grown to be even threatening in 1845, now became so serious as almost totally to prevent his conducting. More and more of his work in this field had to be done by the second Kapellmeister, Julius Tausch, until in 1853 Schumann was forced to resign his position. Actual insanity declared itself on Feb. 6, 1854, when Schumann made the attempt to drown himself in the Rhine, and was sent to Dr. Richarz's asylum at Endenich, in which he spent the last two years of his life hopelessly insane, with but few lucid intervals. Now it was just in the year 1853, the year of his forced resignation from the conductorship in Düsseldorf, that the famous articles on Brahms in the *Neue Zeitschrift* was written. The present writer has it directly from a personal friend of Schumann's that, at some (not specified) time after the appearance of the article in question, Schumann expressed himself in conversation as "much disappointed in young Brahms, after all," and said that there was not a little in his article in the *Neue Zeitschrift* that he would be glad to take back. That these facts have no conclusive bearing upon the greatness or littleness of Brahms's genius may very well be admitted; but they unquestionably do have a direct bearing upon Schumann's opinion of him, and its value. Schumann, like his friend Mendelssohn, was constantly on the alert to discover and recognize genuine young talent, and was quite as chagrined as he at finding so little of it as he did. In Norbert Burgmüller

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he had thought to find a true young genius, as Mendelssohn had in Niels Gade; and Burgmüller's early death in 1836 was a severe blow to him. How natural, then, for him in 1853, with his intellect already obscured by a disease that especially affected the quickness of his perceptive faculties (he could no longer catch the drift of what music he heard, unless it was played at a slow *tempo*), to greet with something of over-readiness the unquestionable strength and vitality of Brahms, overlooking at first other sides of his talent which, to a musician of his peculiar stamp and education, could not but seem open to question! Fortunately, Brahms has since abundantly proved that he does not need even Schumann's approval to consolidate his greatness. But it is just as well to state clearly under what conditions Schumann's much quoted article in the *Neue Zeitschrift* was written, and show that somewhat too great stress has been laid upon it as a "recommendation" of Brahms.

Until 1861 Brahms continued to live in Hamburg, studying hard and publishing a good deal. His recognition by the public was exceptionally slow. To be sure, he was gradually establishing a name for himself, but he was hardly known save in the most cultivated German musical circles; and even in these his talent excited quite as much discussion as admiration. In England and America he was almost unknown, as he still is in France. In 1861 he moved to Vienna, where he conducted the Sing-Akademie for the season of 1863–64, and was director of the concerts of the Gesellschaft der Musikfreunde from 1872 to 1875. On Nov. 4, 1876, his first symphony, in C minor, was brought out at Carlsruhe. Hardly ever has a composition made more, or more immediate, noise in the world than this symphony. In allusion to Beethoven's nine, it was dubbed "the Tenth

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Symphony." From being the least publicly known and the least popular of prominent composers in Europe, Brahms suddenly sprang into the very first place. It is hardly time to foot up so unquestionably great a man conclusively: he is still alive and writing, and has, in all probability, not said his last word yet. But it is in no wise premature to consider certain elements in his genius which, taken together with his enormous reputation, make his position in musical history almost unique. It may be said that no other composer, at any period in the history of the art, ever owed his recognition by the musical world to so strangely few high qualities as Brahms. Speaking in general, one finds that his purely melodic power, the thematic material he works with, is either inconspicuous on the one hand or else singularly suggestive of reminiscences from other composers on the other. When his themes do not recall with more or less vividness something one has heard before, they are too often curiously lacking in distinctness of outline and definiteness of musical purpose. And yet, with and in spite of all his melodic reminiscences from other composers, no composer in the whole list ever had a more distinctly individual style than he. His stoutness of musical construction is hardly surpassed, and every page of his bears his own unmistakable stamp. For internal heat, for warmth and vehemence of feeling, for spiritual exaltation, he is almost incomparable; yet his habitual modes of emotional expression are singularly at variance with the generally more dramatic style of other contemporary composers, and with all that the musical public at large has been accustomed to look upon as passionate and intense. Upon the whole, Brahms seems to owe his immense reputation to the intrinsic force of his personality and the enormous thoroughness of his work. His genius has few of the elements of popularity; but it is in itself so strong, there is so much of it, that it is overwhelming. With the single exception of Richard Wagner, no composer of our time has been, and still is, looked upon with such warmth of enthusiasm by so large a following as he.

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Brahms's third symphony, in F major, adds one more to the list of "famous cross-relations," headed by Mozart's C major quartet. Indeed, the first movement presents at once a daring peculiarity. The wind instruments immediately announce a short theme of three notes (F, A-flat, F), which, no matter how harmonized, is essentially in F minor: then the real first theme of the movement starts in in F major, running on the component notes of the chord of F major in their downward succession. But the peculiarity is that Brahms uses the initial phrase of three notes as a bass (counter-theme) to this, so that we have the apparent musical solecism of an upper voice in F major accompanied by a bass in F minor, the A-flat in the bass of the second measure of the theme making a terrific "cross-relation" with the A-natural in the upper and middle voices of the first measure. The unmusical harshness of this daring progression is only to be overcome on the "tender-handed stroke a nettle" principle. If the disturbing bass is played at all timidly, so that it and the middle parts are accepted by the ear as a merely harmonic accompaniment to the principal theme, the passage is irredeemably hideous and unmusical. But if, on the other hand, the bass (on the 'celli, double-basses, and contra-bassoon) is played with the utmost vigor, so that it stands out distinctly as an independent melodic phrase, then the ear perceives that it has to grasp the simultaneous announcement of two distinct and, as it were, belligerent themes, each one of which strives to overcrow the other, and impress its own peculiar character upon the harmony. It is a struggle for the supremacy between major and minor; and this introduces an element of dramatic interest behind which the harmonic harshness of the passage is veiled. One listens to this contest between F major and F minor much as the old Romans looked on at fighting gladiators, all agog to see which will win, but careless of the blood shed. The initial phrase of three notes can hardly be called one of the regular themes of the movement; but it keeps reappearing again and again episodically, and always in minor, much as



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fragments of the opening horn-passage in the introduction to the first movement of Schubert's C major symphony keep cropping up in the working-out. It is like an evil spirit constantly hovering about the passionate and essentially joyous movement, continually trying where it can do it injury and turn its jubilation into mourning,— as Iago says : —

> "Oh, you are well-tun'd now!
> But I'll set down the pegs that make this music,
> As honest as I am."

The plan and development of this first movement are regular enough, as is generally the case with Brahms. After the first theme has been exposed, there comes a passage which one might at first be inclined to mistake for the second theme ; but its being still in the principal key (F major), as well as its anxious, restless character, stamp it distinctly as a subsidiary of the first. The real second theme comes later (9-4 time), in A major, at first on the clarinet, then on the oboe and violas in octaves. The conclusion-theme is more of the character of passage-work, and is haunted by reminiscences of the ill-boding "three notes." The first part of the movement is regularly repeated. The free fantasia is neither so long nor so elaborate as might have been expected from Brahms : it runs largely on the second theme, but toward the end we find a solemn episode in which the dread "three notes" have it all to themselves, until the first theme gathers courage to reappear once more and leads to the third part, in which the two opposing forces fall to it again more fiercely than ever. The movement closes with a longish *coda*, in which the first theme gains the upper hand, the *diminuendo* at the end showing it to us as if triumphant, but exhausted.

The second movement (*andante*, in C major) is built somewhat on the plan of the *adagio* in Beethoven's ninth symphony, much as it differs in character from that wonderful movement. It is a set of free variations on two alternating and contrasted themes, the first of which has been accused

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of a too striking likeness to the prayer in Hérold's "Zampa," — a likeness which, however, does not extend beyond the first four notes.

In lieu of a *scherzo* we find the third movement to be a graceful sort of romanza (*poco allegretto*, in C minor) of almost startling rhythmic originality. This alternates with a charming, if somewhat uncanny, piece of badinage, which would sound very Schumannesque, were it not so thoroughly characteristic of Brahms himself.

The *finale* is one of those furious Hungarian movements,— almost a sort of "*Friska*," in fact,— in which Brahms delights; but it is not all fury. The light and playful alternate with the fierce and vehement; and there is a beautifully solemn second theme, besides a glorious third theme which has nothing of the Magyar character, but is thoroughly German in its buoyancy. The movement is in F minor, but at last an augmentation of the first theme brings in F major in a sudden burst of sunlight: the terrible "three notes" of the first movement once more try to cast a malign spell over the music; but the evil spirit is exorcised and driven out by the solemn second theme, now swelled to a song of victory and devout thanksgiving. The movement ends *pianissimo*, as with the release from earthly suffering of the once proud principal theme of the first movement: we seem to see its disembodied spirit float away before our eyes, and then all is hushed in solemn silence.

ENTR'ACTE.

NEW PATHS.

Years have gone by — almost as many as I once devoted to editing this paper, namely ten — since I have spoken on this ground, so rich in recollections. I have often felt impelled to do so, in spite of my exertions in

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tive production. Many new, considerable talents have made their appearance, a new power of music has seemed to announce itself, as many of the high-striving artists of these last years testify, even though their productions are better known in rather a narrow circle.* I thought, while following with the greatest sympathy the paths of these chosen ones, that after this heralding there would and must suddenly appear one who was called to give the highest expression to the spirit of the times in an ideal way, one who should not gradually unfold his mastership to us, but should, like Minerva, spring at once full-harnessed from Kronion's head. And he is come, a young blood, at whose cradle Graces and heroes kept watch. His name is Johannes Brahms. He came from Hamburg, creating there in dark silence, but brought up to the most difficult tasks of the art by an admirable and inspiring teacher,† and recommended to me not long ago by a well-known and honored master. He bore, even externally, all the signs that announce to us: this is one called and chosen. Sitting at the pianoforte, he began to reveal wondrous regions. We were drawn on into ever more magical circles. Added to this was a style of playing brimful of genius, that turned the pianoforte into an orchestra of wailing and loudly jubilant voices. There were sonatas, or rather veiled symphonies; songs, whose poesy one would understand without knowing the words, although a deep vocal melody runs through them all; separate pianoforte pieces, in part of a daimonic nature, in the most graceful form; then sonatas for violin and pianoforte; quartets for stringed instruments,—and each so

*I am thinking here of Joseph Joachim, Ernst Naumann, Ludwig Norman, Woldemar Bargiel, Theodor Kirchner, Julius Schäffer, Albert Dietrich, not to forget the profound religious composer, always earnest in the service of the grand art, C. F. Wilsing. As vigorously stepping pioneers, Niels W. Gade, C. F. Mangold, Robert Franz, and St. Heller, should also be named here.

† Eduard Marxsen in Hamburg.

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deviating from the others that each one seemed to have flowed from a different source. And then it seemed as if he, rushing onward like a river, united them all as into a single waterfall, bearing the peaceful rainbow above its down-plunging billows, and played around on the banks by butterflies, and accompanied by nightingale voices.

Should he wave his magic wand thither where the might of masses, in chorus and orchestra, lends him its power, then would still more wondrous glimpses into the spirit world await us. May the highest genius strengthen him thereto, since also another genius, that of modesty, possesses him! His companions greet him on his first trip through the world where perhaps wounds, but also laurels and palms, await him. We bid him welcome as a strong fighter.

A secret bond between related spirits rules in every age. Draw the circle closer, ye who belong together, that the truth of art may shine ever brighter, spreading joy and blessings everywhere.— ROBERT SCHUMANN, *Neue Zeitschrift für Musik*, Oct. 28, 1853.

HECTOR BERLIOZ.

I have just been reading a book which moved me profoundly, the "Unpublished Correspondence of Hector Berlioz." I do not mean to speak of music: I should be incompetent. I even wish to look from an entirely peculiar point of view,— to study in Berlioz only the genius so long uncomprehended, exasperated by the burning struggle of every day, hooted at and hissed in France while he was acclaimed abroad, triumphing at last only in death, after dragging out through six years the death-agony of the supreme failure of the "Troyens."

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My task, moreover, will be simple: I shall confine myself to quotations. Here is the truth of the facts.

In an excellent biographical notice, with which M. Daniel Bernard has preceded the "Correspondence," I find at the outset valuable information. One must remember the legends that clustered about Berlioz during his lifetime. He was made out to be a madman and a scoundrel, an artist whose excessive pride could brook no rival. The newspapers of the day painted him thus: "The uncomprehended musician profoundly despises what is vulgarly called the public; but, as a compensation, he has but a moderate esteem for contemporary artists. If you mention Meyerbeer to him: Hm! hm! he has some talent, I don't say he hasn't, but he sacrifices to fashion. And M. Auber? Composer of quadrilles and songs. Bellini, Donizetti? Italians, Italians! facile musicians, too facile."

And this is not all. As M. Daniel Bernard says, people in their criticisms attributed the most nonsensical views to Berlioz. A man of struggles, having to fight to impose his ideas upon the world, he had intrenched himself in his feuilleton of the *Journal des Débats*, from which he showered grape-shot upon his adversaries, who were very numerous, and had current stupidity on their side. But he might say white as much as he pleased: people reported that he said black. Here is an astounding phenomenon that always comes to pass. It seems as if the written thing that every one can read ought to be a fact. Well, nothing of the sort. Berlioz, speaking of Mozart's "Idomeneo," wrote: "What a miracle of beauty such music is! How pure it is! What a perfume of antiquity!" And people read: "Mozart has no talent, nobody has any talent. I alone invented music." Let him who can explain this phenomenon: it happens every time an artist of conviction speaks to the mediocrity of the crowd.

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"Once for all," says M. Daniel Bernard, "let us establish the fact that Berlioz had no pretensions to the rôle which certain composers have played since. He did not flatter himself that he was *the only one* of his species, and did not believe that, before him, music was an unknown, obscure, and uncultivated science. Far from denying the ancients, he prostrated himself reverently before the gods of the symphony. . . . His sole pretension (and it seems to us justified) was to continue musical tradition while aggrandizing it, improving upon it, thanks to modern resources."

Besides, he had ardent fondnesses: he stood up for Liszt with extraordinary passionateness. If he wrought a continual massacre of comic operas, he was seized with veritable fits of devotion before the works he loved. He was a believer, with a touch of fanaticism for his own ideas, necessarily soured by the injustice of his contemporaries. I again borrow from M. Daniel Bernard the following lines, which sum up very nicely Berlioz's troubled life: —

"There were excellent reasons for Berlioz being attacked, discussed, slandered by his competitors, who, having talent, could not forgive his having genius, and by those, far more numerous, who, possessing neither genius nor talent, rushed indiscriminately to the onset, without hope of deriving any advantage for themselves therefrom, but solely for the pleasure of smashing things. Covered with laurels abroad, Berlioz was irritated to find Parisian mosquitoes stinging him amid the leaves of his triumphal wreaths. He was more taken up with the hatred he met with in his own country than with the splendid ovations that awaited him across the frontier in London, St. Petersburg, Vienna, Weimar, Löwenberg."

One last quotation from M. Daniel Bernard,— a sentence which I have

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found right pretty: "Certain critics thought to have destroyed him for good and all, or imagined they thought so; for, at the bottom, they were not quite sure of it."

But it is time to hear Berlioz himself speak. I take passages here and there in which flows all his bitterness against Paris and France. It is a wound incessantly open, a continued revolt against silliness, mingled with a profound sorrow at seeing himself thus hunted from his country.

On Jan. 14, 1848, he writes from London to M. Auguste Morel: "As for France, I think no more of her. . . . The evidence is here: after comparing together the impressions my music has made upon all the publics in Europe that have heard it, I am forced to conclude that it is the Paris public that understands it least. Is it not grotesque that the works of everybody who has any sort of a name, except mine, are played at the Conservatoire concerts? Is it not insulting to me to see the Opéra always having recourse to a set of musical botchers, and its directors always armed with prejudices against me that I should blush to have to combat, if their hand were forced? Does not the press grow more ignoble day by day? Do we now find in it anything (with rare exceptions) but intrigues, low transactions, and idiocy? . . . And do you think that I am the dupe of a crowd of people with obsequious smiles, who only hide their nails and teeth because they know that I have *claws* and *tusks?* To see on every hand nothing but imbecility, indifference, ingratitude, or terror,—this is my lot in Paris."

On March 15, 1848, he writes from London to M. Joseph d'Ortigue: "I can no longer think of anywhere, for my musical career, but England and Russia. I have long since given up France as a hopeless case: the last revolution makes my resolution firmer and more indispensable. I had to wrestle, under the old government, with the animosities sowed broadcast by a feuilleton, with the idiocy of those who rule our theatres, and with popular indifference: I should now have, what is more, the crowd of great composers the Republic has just hatched out, and popular, philanthropic, national, and economic music to contend with. France, from a musical point of view, is but a land of fools and knaves; one must have a devilish amount of chauvinism not to acknowledge it."

On Jan. 21, 1852, he wrote from Paris to M. Alexis Lwoff: "Nothing is possible any longer in Paris; and I think that next month I shall go back to England, where the *desire to love* music is at least real and persistent. Here every place is taken: mediocrities are devouring one another, and we look on at the fighting and feeding of these dogs with as much anger as

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disgust. The judgments of press and public are silly and frivolous to a degree of which nothing furnishes an example among other nations."

On Jan. 9, 1856, he writes from Paris to M. Auguste Morel: "We see nothing but jobbery, dirt-eating, silliness, rascalities, rascals, fools, lick-spittles, and jobbers. I keep more and more aloof from this foul-smelling world of stench-makers."

On Feb. 21, 1861, he wrote from Paris to his son Louis Berlioz: "The professors of ciphering (of music in cipher) called me out lately: you saw in my article of the 19th what their entreaties came to, and what a pounding they forced me to give them on the head. Give it to Morel to read, who was insulted by them some years ago. . . . Never have I had so many windmills to fight as this year. I am surrounded by madmen of every sort. There are moments when wrath stifles me."

I might multiply these quotations in which one sees the poor, exasperated, great man struggling amid the insults offered to his genius. Wrath carries him away, epithets crowd in upon him, he is continually under arms to repel attacks; and one feels in his heart an incurable sadness, the knife-stroke which the frivolity of his dear and detested Paris has planted square in his breast, and of which he will die. In his sorrow consolations come to him only from abroad. When he smiles, it is because he has triumphed somewhere, far off, in Berlin or London.

"Yesterday I got a letter from an unknown gentleman about my score of the 'Troyens.' He tells me that the Parisians are accustomed to a more *indulgent* music than mine. This expression delighted me." (Letter to Mme Ernst, Paris, Dec. 14, 1864.)

"Here is still another bulletin from the grand army. . . . The second

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performance of 'Béatrice' in Weimar was what they told me it would be: I was recalled after the first act, and after the second. I spare you all the charming flatteries of the artists and the grand-duke." (Letter to M. and Mme Massart, Löwenberg, April 19, 1863.)

"I write you a few lines to let you know that I had a pyramidal success last evening. Recalled I don't know how many times; acclaimed and everything [*sic*] as composer and conductor. This morning I read in the *Times*, the *Morning Post*, the *Morning Herald*, the *Advertiser*, and other papers such dithyrambics as have never been written on me. I have just written to M. Bertin to have our friend Raymond, of the *Journal des Débats*, make a pot-pourri of all these articles, so that people may at least know of the matter." (Letter to M. Joseph d'Ortigue, London, March 24, 1852.)

So such was his life up to the last day,—hooted at in France, applauded abroad. I will end my quotations with a page of cruel irony. It had been announced that Berlioz was on the point of going to Germany, where he had just been appointed Kapellmeister. It was then that, on Jan. 22, 1834, he wrote M. Brandus the following letter: —

"The fact is that I am to leave France some day, in a few years, but that the musical establishment the direction of which has been intrusted to me is not in Germany. And, as everything gets known in the devil of a Paris, I don't mind telling you now of the place of my future residence. I am director-general of the private concerts of the queen of the Ovas, in

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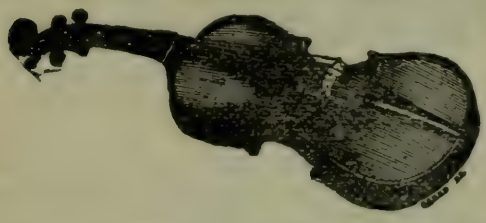
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Madagascar. The orchestra of Her Majesty Ova is composed of very distinguished Malay artists and of some Madagascar natives of the highest ability. They do not like whites, it is true; and I should consequently have much to suffer on foreign soil, during the first month or so, if so many people in Europe had not taken it upon themselves to blacken me. So I expect to arrive amongst them bronzed against their ill-will. Meanwhile, be so good as to let your readers know that I shall continue to live in Paris as much as possible, to go to the theatres as little as possible, but still to go, and ply my craft of critic as formerly, more than formerly. I mean at last to have my fill of it, as there are no newspapers in Madagascar."

Now, what moral should we draw from all this? Since Berlioz died, we know what his triumph has been. To-day people bow down very low before his tomb, he is proclaimed the glory of our modern school. This great man who was decried, who was dragged through the gutters during his lifetime, is applauded in his coffin. All the lies heaped up around him, all the odious and ridiculous legends, all the silly polemics, all the efforts of hatred and envy to soil him, have vanished like dust swept away by the wind; and he stays alone, erect in his victory. It was London, it was St. Petersburg, it was Berlin, alas! that were in the right against Paris. But think you this example will cure the crowd of its frivolity and mediocrities of their spite, face to face with talents that have an individuality of their own? Ah, not a bit of it! To-morrow an original musician may be born: he will find precisely the same hisses, the same slanders, and will begin

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over again identically the same battle if he wishes the same victory. Stupidity and bad faith are eternal.— EMILE ZOLA, *Le Roman Expérimental, etc.*

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I.	*Maestoso* (*A minor*)	4-4
	Allegro con fuoco (*A minor*)	4-4
II.	*Andante tranquillo* (*E major*)	9-8
III.	*Presto* (*A major*)	2-4

Edward Alexander MacDowell was born in New York on Dec. 18, 1861. As a boy, he studied the pianoforte in his native city under J. Buitrago, P. Desvernine, and Mme. Teresa Carreño. In 1876 he went to Europe, and studied at the Paris Conservatoire, pianoforte under Marmontel and theory under Savard. In 1879 he went to Frankfort-on-the-Main, where he studied the pianoforte under Carl Heymann, and composition under Joachim Raff. In 1881–82 he was first teacher of the pianoforte at the Conservatorium in Darmstadt, and later lived for some time in Wiesbaden, until he returned to the United States in 1888, settling in Boston, where he has lived ever since.

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Minuet of Will-o'-the-Wisps, Waltz of Sylphs, from "The Damnation of Faust."
Hector Berlioz.

I. Menuet des Feu follets: Moderato (*D major*) 3-4
II. Valse des Sylphes: Allegro, mouvement de valse (*E major*) . . . 3-8

The minuet of Will-o'-the-Wisps comes in the scene in Berlioz's "Faust" in which Méphistophélès sings his serenade to Marguerite. The scene is at night, in the street before Marguerite's house. Méphistophélès enters, and, before singing his serenade, summons to his aid an army of will-o'-the-wisps to hover round the house and bewilder Marguerite's senses with their magic. This minuet is purely orchestral: in form it is pretty nearly the regular minuet and trio, to which a rapid *coda* in 2-2 time is added, built upon the theme of Méphistophélès's serenade. As a piece of orchestral coloring, the minuet is almost unique: there is in it a peculiar effect such as no other composer but Berlioz has ever attempted, and which Berlioz himself has suggested only on one other occasion.* This is the effect of fitful flickering light against a dark, sombre background. Suggestions of bright

* In the "March to the Scaffold" in the "Fantastic" symphony.

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light or of darkness are not uncommon in music of the picturesque sort: the peculiarity here is the suggestion of bright lights *in* darkness, of light and darkness at the same time.

The Waltz of Sylphs is an orchestral bit from an earlier part of the same work. It belongs to Scene 7 of Part I.: "Bushy meadows on the banks of the Elbe"; the scene in which Méphistophélès puts Faust to sleep, and summons the gnomes and sylphs to bring him dreams of love and Marguerite. The waltz represents the sylphs dancing away through the air after the performance of their magic task. The melody is essentially the same as that of the immediately preceding "Chorus of Gnomes and Sylphs," but in a different *tempo* and rhythm. It is one of the most delicate, fairy-like bits of orchestration in all music.



Tasso, "Lamento e Trionfo," Symphonic Poem No. 2. **Franz Liszt.**

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his preface to the full score Liszt says that one of the themes in the work is a melody to which he heard Venetian gondoliers sing verses from the "Gerusalemme liberata." This is not the stern, forbidding motive with which the work begins, but the slow, mournful melody played by the bass-clarinet (to an accompaniment of strings, horns, and harp) after the stormy introduction has died away in a descending chromatic phrase of the clarinets. The two triplets with which every phrase of this melody closes, and which form an integral part of the sterner first motive, are of prime thematic importance throughout the work. In this composition Liszt has adhered to the plan or system which we find applied and developed in many other of his symphonic poems. This is to take two or three characteristic themes and present them over and over again in a great variety of different shapes,—not so much in the way of "variations," in the usual acceptation of the term, as by changing their rhythm, *tempo*, modality, and general character, so as to make them expressive of very different moods and states of feeling. For instance, the "gondolier's" motive in this very "Tasso" appears first as a dirge (on the bass-clarinet, then on the violins in octaves), in C minor; next as a sort of solemn triumphal march on all the brass, *fortissimo*, in E major; then as a minuet on the 'celli, in F-sharp major (joyous fête at Ferrara); then as the same minuet together with the original *adagio* form of the melody, thus making the slow and the lively forms of the same melody theme and counter-theme to each other; last of all this motive appears in C major, in a brilliant march rhythm, *allegro con molto brio*, as the theme of the final "*trionfo*," or apotheosis. The "Tasso" is scored for full modern orchestra, with all the instruments of percussion, and has all the characteristic "aroma" of Liszt's individual style of orchestration.

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PROGRAMME.

Dvorak – – – – – Dramatic Overture, "Hussitska"
(First time in Boston.)

Davidoff – – – – – – – Concerto for Violoncello

Svendsen – – – – – "Zorahayda," Legend for Orchestra
(First time.)

Schumann – – – – – – Symphony No. 2, in C major

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MONDAY EVENING, November 21, at 8.

Mozart	Quartet in E-flat
Beethoven	Quartet in F minor ("Quatuor Serioso")
Schumann	Piano Quintet, in E-flat

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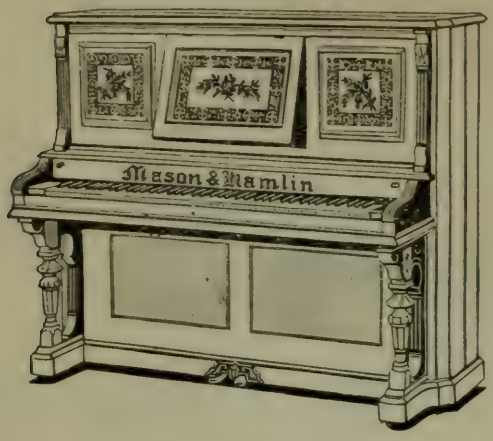
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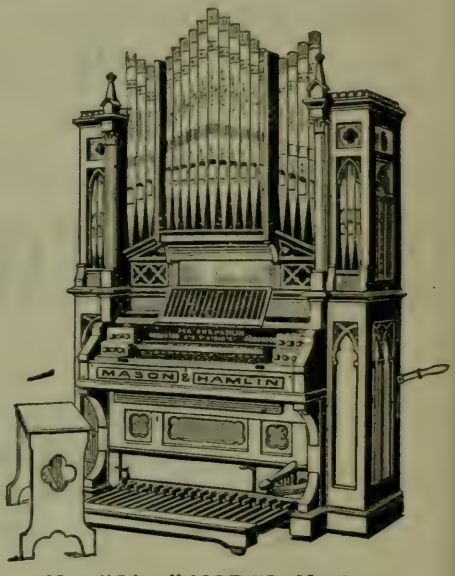
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Saturday Evening, November 26, at 8.00.

PROGRAMME.

Antonin Dvorák – – – Dramatic Overture, "Husitska," Op. 67

Lento ma non troppo (C major) – – – – – 3-4
Allegro con brio (C minor) – – – – – 2-2

(First time in Boston.)

Karl Davidoff – – Concerto for Violoncello, No. 3, One Movement

(First time in Boston.)

Johan Severin Svendsen – "Zorahayda," Legend for Orchestra, Op. 11

Moderato (G minor) – – – – – – – 4-4
Andantino ma non troppo lento (B-flat major) – 3-4
Allegro (G major) – – – – – – – 4-4

(First time in Boston.)

Robert Alexander Schumann – Symphony No. 2, in C major, Op. 61

I. Sostenuto assai (C major) – – – – – 6-4
Allegro ma non troppo (C major) – – – 3-4
II. Scherzo: Allegro vivace (C major) – – – 2-4
Trio I°: the same tempo (G major) – – – 2-4
Trio II°: the same tempo (C major) – – – 2-4
III. Adagio espressivo (C minor) – – – – 2-4
IV. Allegro molto vivace (C major) – – – – 2-2

Soloist, Mr. ALWIN SCHROEDER.

The Programme for the next Public Rehearsal and Concert will be found on page 209.

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Dramatic Overture, "Husitska," in C, Op. 67. **Antonin Dvorak.**

This overture was written for the opening of the new Bohemian Theatre in Prag, in 1883. It was first played in England by the London Philharmonic Society on March 20, 1884, the composer conducting in person; and first given in this country at Van der Stucken's Novelty Concerts in New York, on Oct 25, 1884. Its subject is the Hussite wars. It begins with a solemn, hymn-like theme played in full harmony by the wooden wind instruments (to which the horns are added later), the English-horn, now doubled by the first flute, now by the first clarinet, playing the melody. This is followed by a more animated phrase played in full, plain harmony by the full orchestra, the harp (*non obbligato*) and the violas and 'celli *pizzicati* playing an accompaniment of full-chord *arpeggj*.

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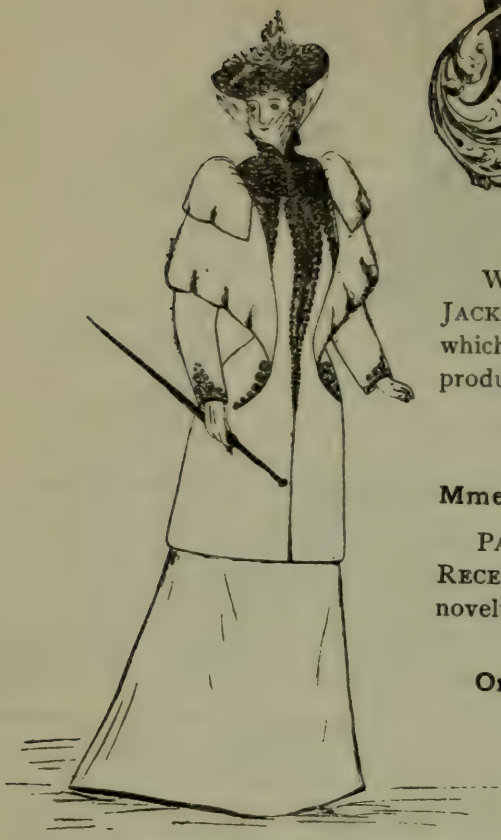
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cending scale passages and full swept chords against it. The main body of the work (*allegro con brio*, in C minor) begins with an agitated first theme, given out first by the violas, then taken up by the violins and some of the wooden wind, and worked out with great energy: its subsidiary, a warlike phrase in the same key, played *fortissimo* by the brass to a brilliant accompaniment by the rest of the orchestra, is an admirable example of the composer's "Czechism" in melody and rhythm. The second theme (in E-flat major, violins) is the same melody that immediately followed the initial solemn theme of the slow introduction: it, like the first theme, is followed by a fiery, martial subsidiary in a strange, almost savage rhythm. . . . The working-out is very long and elaborate, and departs but little from established models. At the end the solemn theme of the introduction comes back once more as a triumphant *coda*.

Concerto for Violoncello. **Karl Davidoff.**

Karl Davidoff was born at Goldingen in Courland on March 15, 1838. He studied the 'cello under H. Schmitt, of Moscow, where he took a course in mathematics at the University in 1854–58. He continued his 'cello studies under Schuberth in St. Petersburg, and then studied harmony under Moritz Hauptmann in Leipzig. He made his first public appearance in that city at a Gewandhaus concert, Dec. 15, 1859, and was immediately engaged as first 'cello in the Gewandhaus orchestra and as professor at the Conservatorium. In 1862 he was appointed solo 'cellist to the Emperor of Russia, and in the orchestra of the New Russian Music Society,

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and was also engaged as professor at the St. Petersburg Conservatory, of which he became director in 1876. He has made professional tours to the principal cities of Russia, Germany, Holland, and Belgium, as well as to Paris and London. He ranks very high as a virtuoso on his instrument. Davidoff was given the Order of Valdimir in 1879.

"Zorahayda," Legend for Orchestra, Op. 11. **Johan Severin Svendsen.**

The subject of this composition is taken from Washington Irving's "Legend of the Rose of the Alhambra." It is described on the title-page of the score as follows: —

". . . On a clear summer night Jacinta had stayed alone in a hall of the Alhambra. Sitting beside an alabaster fountain, she was weeping: sobs rose from her breast, and her tears fell softly into the transparent water. . . .

"But little by little the surface of the water was roughened, and in the midst of a dim vapor appeared the wan phantom of a young and beautiful woman, holding a silver lute in her hands. Her dress, sparkling with precious stones, was that of a Moorish princess.

"'Daughter of mortals,' said a soft and harmonious voice, 'wherefore dost thou weep? Why shouldst thou thus disturb the silence of the night with thy complaint?'

"'I am weeping for my beloved who has abandoned me.'

"'Dry thy tears: thy trouble will soon be over. . . . But first listen. Thou seest before thee the sorrowful Zorahayda. Like thee, I have known

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the woes of hapless love. A Christian knight, one of thy forbears, had won my heart. I had promised to embrace his faith, and follow him to his native land. But at the last moment my courage grew weak: I hesitated; and, kept as a captive in this palace, I died a pagan after a life of suffering. Since then the Genii of Evil have all power over me, and I must remain subject to their enchantments up to the day when the pure hand of a Christian woman shall break the magic spell that holds me here a prisoner. . . . Thou canst deliver me. . . . Wilt thou? . . . Speak!'

"'Yea, I will,' replied Jacinta, all trembling.

"'Draw near, then. Dip thy hand into the water of this fountain, baptize me according to thy faith, and my soul shall be given over to eternal rest.'

"'Jacinta came to her, took some water in the hollow of her hand, and poured it over the phantom's head. . . . Then Zorahayda, her face transfigured, let her silver lute fall softly down beside the fountain, crossed her fair arms upon her breast, and, smiling upon the young girl with ineffable sweetness, vanished. . . .

"Jacinta thought she had been dreaming; but, when she saw the silver lute lying at her feet, her doubts were dispelled, and, remembering Zorahayda's prediction, her features were illumined with hope and joy."

ENTR'ACTE.

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fore making up her mind. "We have looked long into Schumann," said a member of the Société to me one day, "but we have found nothing." The Société was snuffling. Since then she has taken a bite at Schumann, as she previously had at Mendelssohn: she has given us the symphony in B-flat, she has given us "Manfred," and she has just inaugurated the season with a miraculous performance of the symphony in C. Such a performance transfigures a work, and makes it enter into the upper light of immortality. The public of the place, so intractable as we know it, after showing itself a little cold toward the first movement, gave evidence of a genuine enthusiasm for the second and third; and, if it was at freezing point for the *finale*, it gave proof in this of real musical taste.* — CAMILLE SAINT-SAENS, *Harmonie et Mélodie, 1885.*

"To be or not to be, that is the question: — Whether 'tis nobler in the mind to suffer the poor operas, ridiculous concerts, second-rate virtuosi, mad composers, or to take arms against a sea of troubles, and, by opposing, end them? — To die, — to sleep, — no more: — and by a sleep, to say we end the earache, the sufferings of heart and reason, and the thousand unnatural shocks our critical faculty is heir to, — 'tis a consummation devoutly to be wished. To die, — to sleep, — to sleep! perchance to have the nightmare, — ay, there's the rub; for in that sleep of death what racking dreams may come, when we have shuffled off this mortal coil, what madcap theories we may have to examine, hear what discordant scores, praise what fools, see what outrages perpetrated upon master-works, what vagaries extolled, what windmills taken for giants, must give us pause. There's the respect that makes newspaper articles so many, and the wretches who write them of so long life; for who would bear the society of a rattle-brained world, the spectacle of its madness, the scorn and blunders of its ignorance, the injus-

*No better proof could be desired of the utter difference of musical point of view of the Latin Frenchman and the Teuton or Anglo-Saxon than this astounding opinion of the *finale* in Schumann's C major symphony expressed by Saint-Saëns. — W. F. A.



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tice of its justice, the icy indifference of its governors? Who would whirl in a gale of ignoble passions, of paltry interest calling itself love of art, stoop to discussing the absurd, be a soldier and teach his general how to drill him, be a traveller and lead his guide who yet loses his way, when he himself might his quietus make with a flask of chloroform or a steel-tipped slug? Who would be content to see despair born from hope, weariness from inaction, rage from patience; but that the dread of something after death,—the undiscovered country from whose bourne no critic returns,—puzzles the will. . . .

"What! I cannot even find a few moments for meditation; soft you now! The fair cantatrice Ophelia, armed with a score and grimacing with a smile. What would you of me? Flatteries, is it not, always and forever?" "No, my lord: I have a score of yours, that I have longed long to redeliver; I pray you, now receive it." "No, not I; I never gave you aught." "My honored lord, you know right well, you did; and, with it, words of so sweet breath composed as made the thing more rich. Their perfume lost, take this again; for to the noble mind rich gifts wax poor when givers prove unkind. There, my lord." "Ha, ha! have you a heart?" "My lord?" "Are you a singer?" "What means your lordship?" "That, if you have a heart and be a singer, your heart should admit of no discourse to your singing." "Could singing, my lord, have better commerce than with heart?" "Ay, truly; for the power of a talent like yours will sooner transform heart from what it is to a bawd than the force of heart can translate your singing into its likeness; this was sometime a paradox, but now the time gives it proof. I did admire you once." "Indeed, my lord, you made me believe so." "You should not have believed me. I admired you not." "I was the more deceived." "Get thee to a nunnery. What is thy ambition? A great name, much money, the applause of fools, a titled husband, the name of duchess. Ay, ay, they all dream of marrying a prince. Why wouldst thou be a breeder of idiots?"

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"Oh, help him, you sweet heavens!" "If thou dost marry, I will give thee this sad truth for thy dowry: let an artistic woman be as chaste as ice, as pure as snow, she shall not escape calumny. Get thee to a nunnery; farewell. Or, if thou wilt needs marry, marry a fool; for wise men know well enough what torments you have in store for them. To a nunnery, go; and quickly, too. Farewell." "Heavenly powers, restore him!" "I have heard of your vocal coquetries, too, well enough. God hath given you one voice, and you make yourselves another. People confide to you a masterwork, you change its very essence, you debase it, you crowd it with wretched ornaments, you make impudent cuts, you introduce grotesque scales, laughable *arpeggj*, facetious trills; you insult the master, people of taste, art, and sense. Go to; I'll no more of't; to a nunnery, go!" (*Exit.*)

The young Ophelia is not wholly wrong. Hamlet has rather lost his head. But it will not be noticed in our musical world, where at present every one is completely mad. Besides, he has lucid intervals, this poor prince of Denmark; he is but mad north-north-west; when the wind is southerly, he knows a hawk from a hand-saw well enough.— HECTOR BERLIOZ, *A travers Chants.*

When music is spoken of as an independent art, should not instrumental music always be meant thereby,— instrumental music, which, despising all help, all admixture of another art (poetry), expresses the peculiar essence of the art, that which is to be recognized in her alone, in perfect purity? She is the most romantic of all arts, one might almost say the only genuinely romantic one; for she deals only with the infinite.— E. T. A. HOFFMANN, *Kreisleriana.*

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pleasure is incomplete, so long as you have not found out its composer's name, or in what work you may find it. And this is because the human mind has a thirst for precision and for that clearness of which I have spoken. It has a horror of the vague, the cloudy, the indefinite, as it has of the void itself. Even in philosophy man admits only relative abstractions. The philosophic thought must have an outline: it must be drawn, even should one employ immaterial lines!

Have you sometimes noticed in spring, after a thunder-storm, the state of the firmament among the mountains? Against the reappearing blue you see little white, fleecy clouds scattered here and there over the high mountain tops. If you let your imagination go, you can gaze at landscapes, animals, gnomes, magicians, giants, heads of angels and women, even scenes from social life and history. Here is the true image of instrumental music. I, for my part, prefer the real spectacle of the Alps or Pyrenees to that from any imaginary point of view.— PRINCE DE VALORI, *La Musique.*

If we maintain in general that in every art there is a *genre* in which that art is represented most independently and individually, then is this undeniably the case with the *genre* of instrumental music. In every other *genre* a second element comes into play, which of its own self cancels the unity and independence of the one, and yet cannot rise to the full height of the other. Here, in the domain of instrumental music, the artist, free from every foreign and hampering influence, is enabled to attain to the ideal of the art most immediately: here, where he has to employ the means which belong most peculiarly to his art, is he even bound to remain within the boundaries of his art itself.— RICHARD WAGNER, *Ueber deutsches Musikwesen.*

What can one say, after all, about instrumental and vocal music save this? — that instrumental music is bound by nothing but the inherent laws

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of its own being; whereas vocal music ought, in decency, to take cognizance of the "laws," or whatever else you may call them, of something outside itself. If it can, at a pinch, make foolish people believe that, by obeying these laws, it has absolved itself from all allegiance to its own, that is but a striking instance of popular credulity.— FUNGOLFACTOR SCRIBLERUS, *De Musicae Natura*.



Symphony No. 2, in C major, Op. 61. **Robert Schumann.**

ROBERT ALEXANDER SCHUMANN was born at Zwickau in Saxony, on June 8, 1810, and died at Endenich, near Bonn, on July 29, 1856. The youngest son of Friedrich August Gottlob and Christiana (Schnabel) Schumann, Robert gave evidence of musical talent in early childhood. But his inclination toward music was encouraged only by his father, his mother being strongly opposed to his receiving any musical education. Yet his father's sympathy with his natural bent prevailed for a while, and he was allowed to take pianoforte lessons of J. G. Kuntzsch, the organist at the Marien-

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kirche in his native town. Kuntzsch foretold great things of him; and, indeed, he began to try his hand at composition when only seven years old.

In the course of the winter of 1817–18 his father applied to Karl Maria von Weber to take charge of the boy's musical instruction. Weber seemed not disinclined to do it; but, for one reason or another, nothing ever came of the plan. In 1820 Robert entered the Zwickau Gymnasium, and remained there until Easter, 1828. But, before his time there was up, his father died (in 1826); and his mother's inveterate opposition to his adopting music as a profession now had full force. On March 29, 1828, he was matriculated at the Leipzig University as *Studiosus Juris*. Here he spent a year, studying law, with neither enthusiasm nor much regularity, and passed another year in the same pursuit at the University of Heidelberg.

While in Leipzig, he took some pianoforte lessons of Friedrich Wieck, and made the acquaintance of Dr. Carus,* an enthusiastic music-lover, at whose house he met Heinrich Marschner and other musicians of note. At last, in 1830, he overcame his mother's repugnance to music, and was allowed, being then twenty years old, to begin a fit education for making it his profession. He returned to Leipzig, and began a serious study of the pianoforte under Wieck, studying composition the while under Heinrich Dorn. His progress with the former was both solid and rapid, but he could not bring himself to follow the latter's teaching with equal assiduity.

He found the elementary work dry and uninspiring, especially to one of his poetic nature and already considerable intellectual development: he

*The one in whose album Hector Berlioz wrote, "Patientibus carus, sed clarus inter doctos!" (Dear to his patients, but famous amongst the learned), having dedicated a copy of a theme from his "Te Deum" to "Dr. Clarus" by mistake.

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was too old willingly to submit to the drudgery of exercises in counterpoint, too young to appreciate fully how indispensable such drudgery was to him. His progress on the pianoforte, on which instrument he was fast becoming a remarkable virtuoso, met with a sudden and disastrous check that changed his whole career: he permanently lamed (or partially paralyzed) the fourth finger of his right hand by a foolish experiment in practising. His pianoforte-playing was at an end! In 1834 he, Julius Knorr, Louis Schunke, and Friedrich Wieck founded the *Neue Zeitschrift für Musik*, of which he himself was sole editor from 1835 to 1844.

In 1840 the University of Jena gave him the degree of Ph.D.; and in the same year he married Clara Josephine, eldest daughter of his teacher, Wieck, much against her father's wish.* When the Leipzig Conservatorium was founded by Mendelssohn in 1843, Schumann joined the staff of teachers at that institution as instructor in score-reading; but here his serious troubles began.

As far back as 1833, when he was twenty-three years old, a disease of the brain had declared itself (this was probably the principal reason for Wieck's opposing his match with his daughter), and Schumann found it now impossible to stand the drudgery of his work at the Conservatorium; and, after accompanying his wife on a professional tour to Russia, he moved to Dresden in 1844. Next year his disease of the brain began to assume threatening proportions, which did not, however, prevent his being made conductor of the Liedertafel in 1847, and founding the Chorgesangverein in 1848. But his conducting at the rehearsals and concerts of these

*Clara Wieck's mother was divorced from Wieck some time after the younger daughter's (Marie Wieck) birth, and subsequently married one Bargiel, a Berlin music-teacher, by whom she became the mother of Woldemar Bargiel, the composer, who was consequently Robert Schumann's step-brother-in-law.

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societies was far from efficient, and at times absolutely piteous: his disease had taken, among others, two peculiar forms, which were especially unfavorable to his conducting well,—great absent-mindedness, and an inability to catch the drift of any music he heard, unless it went at a slow *tempo*,—rapid movements sounded all blurred to him.

A characteristic instance of his absent-mindedness in conducting is what happened at a certain rehearsal of Bach's "Saint-Matthew Passion": he had begun to rehearse the great opening triple chorus, and the choir was singing bravely, when it was noticed that his beat grew less and less decided, and at last stopped altogether. He laid down his bâton, rapidly turned over fifty or sixty pages of the score before him, and became absorbed in reading a movement in the second part of the work. The choir kept on singing, and Schumann went on reading to himself, utterly oblivious of what was going on around him. After a while he became conscious of the singing, and, finding that what he heard did not agree in the least with the music he was reading, he suddenly stopped the choir, and cried out, "Good heavens, ladies and gentlemen, what on earth are you singing there?"

In spite of occurrences of this sort, Schumann was, however, invited in 1850 to go to Düsseldorf and succeed Ferdinand Hiller as city music director there. He accepted the call, and was soon installed in his new office. But what was bad in Dresden grew worse in Düsseldorf. One time he was mounting a new symphony by a young composer in another city, and the latter had come on to Düsseldorf to hear the last rehearsal and performance of his work. Just before the rehearsal Schumann took the young composer aside and said to him: "You must be prepared to find our orchestra here a little queer in some points. For instance, there is an important horn-passage in your symphony which my men persist in not playing." "But," rejoined the composer, "that passage absolutely must be played: it is of the greatest importance!" "That is what I tell you," replied Schumann, "it is very annoying; but just you wait, you will see!" So Schumann stepped up to the conductor's desk, waved his bâton, and the rehearsal began. When they got to the horn-passage in question, the two horns were ominously silent. Schumann stopped the orchestra, but, without saying anything to the delinquent horn players, turned round and called out to the dismayed composer, who was sitting in the auditorium: "Didn't I tell you so? You see for yourself: *they won't play it!*"

After a while the second conductor, Julius Tausch, had to do more and more of Schumann's work for him, until in 1853 Schumann had to resign

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his post. Actual insanity declared itself on Feb. 6, 1854, when Schumann threw himself into the Rhine, but was luckily saved from drowning and sent to Dr. Richarz's asylum at Endenich. Here he spent the last two years of his life, with but few lucid intervals.

As a composer, Schumann exerted the strongest and most wide-spread influence upon subsequent generations of musicians of any man of his time: the Mendelssohn influence, bright and vivifying as it was, was ephemeral in comparison. Indeed, it may be said without hyperbole that, leaving aside the great classic masters from Bach to Beethoven, our whole modern music in Germany, France, Scandinavia, and Russia, derives mainly from Robert Schumann and Hector Berlioz,— different as the two men were in almost every particular.

He was one of the greatest harmonists that ever lived; and, although his lack of early training prevented his ever becoming the consummate master of musical form and development that Mendelssohn (the "best taught" composer of all time) was, the profound and exalted character of his genius placed him beyond question at the head of music in his day.* He derived the best part of his technique in composition from an arduous course of self-directed study of the works of Sebastian Bach.

As an orchestral and pianoforte writer, he stands in the very first rank; as a song writer, only Robert Franz can join him in being worthy to wear

* The lateness of Schumann's musical education cannot be too much insisted upon. His first studies in composition, under Heinrich Dorn, did not begin before 1830, when he was twenty years old; and it was not till after he was married (that is, after 1840) that a friend, dropping in to call, one evening, found him and his wife "studying Cherubini's 'Counterpoint' together *for the first time.*" With all its imperfections, for it was but a compilation of notes taken down at Cherubini's lessons at the Paris Conservatoire, and Cherubini himself had nothing to do with its publication, this was the standard text-book on the subject in those days; and not to have studied Cherubini's "Counterpoint" was almost tantamount to not having studied counterpoint seriously at all.

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Franz Schubert's mantle; and in some of his choral works he has probably touched the loftiest point reached in vocal music since Beethoven. No little has been said of his want of skill in treating the orchestra, but he made a great advance in this special art in his later period; and in his earlier works, if his orchestration seem at times rather clumsy and ineffective, it is still thoroughly individual and apposite to his style of writing, and all attempts to improve it have turned out to be futile. What Schumann had to say in his music could, after all, be best said in his own way.

There is one peculiarity in the second symphony of Schumann's which is worth noticing at once: a sort of trumpet-call, a short phrase of four notes, running from tonic to dominant and then back again, keeps reappearing at intervals in all but one of the four movements without, however, being really one of the themes upon which either of the movements themselves is built up. Sir George Grove has, not infelicitously, called this trumpet-call the "motto" of the symphony. Indeed, it, by its audible presence, plays somewhat the part in the work that the quoted motto,—

> "'Mid all the chords that vibrate through
> Earth's strangely checkered dream,
> There runs a note whose gentle tone
> Is heard aright by him alone
> Who lists with care extreme," —

does in Schumann's pianoforte fantasia, albeit more ideally and intangibly. The slow introduction to the first movement of the symphony begins immediately with this trumpet-call (on the trumpets, first horn, and alto-trombone), the strings playing running counterpoint against it; soon fragments of themes begin to crop up in the wooden wind; the *tempo* is accelerated, hints at the principal theme of the first *allegro* are heard, the trumpet-call sounding ever and anon in the background. A violin phrase, *più e più stringendo*, leads to the *allegro ma non troppo*.

The first theme of this *allegro* is an admirable instance of that obstinate harping upon a well-defined and firmly established rhythm that is so char-

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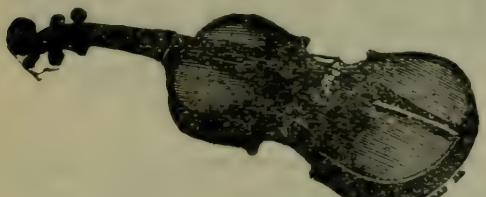
Director.

acteristic of Schumann. Quite as characteristic and individual is his treatment of this theme: he works at it, he hammers at it, with the utmost pertinacity of energy; it will not budge an inch! A bold modulation to E-flat major brings us to the second theme. Contrary to all established symphonic usage, this second theme is not a lovely, gracious bit of *cantilena:* it is a wild, passionate, morbid chromatic figure, against which a stern, dogged diatonic counter-theme is pitted in contrapuntal strife. One is reminded of certain passages in the first movement of Brahms's C minor symphony (No. 1), between which and this movement of Schumann's there exist, upon the whole, several points of resemblance. Here, as there, everything is at the white-hot pitch of fury. The conclusion-theme is a headlong bit of *cantilena* for the violins, repeated by the basses; with a reminder of the first theme the first part of the movement closes. This part is regularly repeated.

The free fantasia, or working-out, is both long and elaborate,—elaborate, indeed, in proportion as the exposition in the first part was concise. Vehemence, pushed almost to the frantic pitch, alternating with moments of morbid sensibility, is the predominant characteristic of this part of the movement, the most unbridledly passionate and morbid that Schumann ever wrote. A resplendent return of the first theme ushers in the third part, which, after two episodic phrases on the bassoons, clarinets, and oboes in thirds, makes way in turn for a fiery *coda*, in which even the ferocious vehemence of the free fantasia is outdone, if, upon the whole, in a somewhat healthier and less morbid atmosphere. At the end Schumann asserts his victory in this terrific struggle by repeated crashing chords of the tonic and dominant. Victory? Yes, if merely holding his own is victory; for, with all his hard work, he has really remained stationary,—he has not made his three themes *go* anywhere!

The second movement (*scherzo: allegro vivace*, in C major) is fashioned upon the plan of a *scherzo* with two *trios*. The *scherzo* itself is a hardly intermittent whirlwind on the first violins; the first *trio*, a more cheerful

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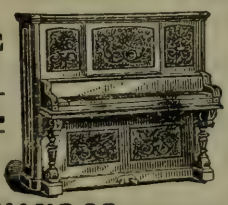
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movement in triplets on the wind instruments, alternating with the strings; the second *trio*, a more measured phrase, treated contrapuntally. There is a true anecdote about this *scherzo* which throws no little light upon Schumann's ideas of orchestration at the period when the C major symphony was written; the present writer has it at first hand. One day a musical young boy, a pupil of Mendelssohn's, was alone in his master's study in Leipzig. Being left to his own devices, he moused round with a boy's curiosity, and espied a manuscript score lying open on Mendelssohn's desk. It was not in Mendelssohn's handwriting, and proved to be a new symphony in C major by Schumann. The boy, deeply interested in his find, read it through, replacing it afterwards carefully upon the desk, so that Mendelssohn should not notice its having been touched. Some time later Mendelssohn took him with him to hear a rehearsal of a new work by Schumann at the Gewandhaus. The boy kept dark about already knowing the work, but had no difficulty in recognizing the symphony. But he found, much to his astonishment, that the theme of the first *trio* in the *scherzo*, which was written out for strings only, in the MS. he had seen in Mendelssohn's room, had been transferred to the wooden wind and horns! So it is highly probable that this transfer was made at Mendelssohn's suggestion. Indeed, the boy (since grown to manhood and distinguished musicianship) said afterwards that Schumann was at that time probably the only composer living to whom the evident propriety of putting this passage upon the wind, after the persistent and relentless whirling of the strings in the *scherzo*, would not have occurred in the first place. Instrumentation was an art in which Schumann progressed wonderfully slowly.

The slow movement, *adagio espressivo*, in C minor, begins with a beautiful, dreamy *cantilena*, on all the violins in unison, which is taken up later by the oboe and bassoon, and then by the full orchestra. This melody, which ends in E-flat major, is followed by soft horn-calls, accompanied by plain chords on the wooden wind. Here we come upon a device in orchestra-

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tion, as beautiful in effect as it is ingenious, which Schumann has employed with equal success in his overture to "Genoveva."* This is beginning an ascending phrase on the horns, and continuing it on the trumpet as soon as it reaches a certain elevation of pitch. These horn-calls are followed by a second theme in the strings, answered by the wind: then comes a long climax, in which the various wooden wind instruments call to and answer one another with fragments of the first theme, the melody being soon taken up by the first and second violins in octaves. When the summit of the climax is reached, the violins break out into a series of long descending and diminishing trills, against which the wooden wind instruments carry the melody to its close. The effect is beautiful in the extreme.

Then comes a little interlude, in which a figure in sixteenth-notes is treated contrapuntally and imitatively, reminding one a little of a similar passage in the *allegretto* of Beethoven's A major symphony. These imitations modulate back to the key of C minor, in which the wooden wind again takes up the principal theme, the strings keeping up their imitations in sixteenth-notes the while. This time there is no modulation to E-flat, but the second theme follows immediately in C major: then comes the same climax, ending with the high trills on the violins, as in the first part of the movement. A short *coda*, in which the dreamy, sighing principal theme passes from the first violins down to the 'celli and double-basses, brings the movement to a close. It has been objected to this *adagio* that the principal theme, the one upon which by far the greater part of the movement is built, lacks definiteness of melodic outline, and approaches too nearly to the character of the Wagnerian "infinite melody"; that it is, after all, but a phrase which impresses the listener more by its poetic, emotional character than by its plastic beauty. But the extreme classicism of this objection seems a little out of date now, and one is rather impelled to

* A similar use of brass instruments, but in the inverse order, is to be found in the *trio* of the *scherzo* in Beethoven's A major symphony.

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admire the fine musical coherency with which Schumann has developed a phrase of this character than to object to a possible lack of melodic definiteness and distinctness of cadence in the phrase itself.

The *finale* is a brilliant movement in C major, of rather a march-like character. In its principal theme Schumann shows himself especially as a great harmonist. This is followed by running passages in the strings, against which the wooden wind instruments play flickering triplets, when suddenly the first figure of the theme of the *adagio* appears in the bass. It appears again and again, with ever greater pertinacity, until it spreads over the whole musical web in contrapuntal imitations. It has lost its melancholy character, and is now full of passionate vehemence. This troubled spirit must be cast out! A furious rush of all the strings brings back the march-like first theme, which, in turn, makes way for some exceedingly energetic contrapuntal work on a new figure. But after a while the theme of the *adagio* steps in again, and is made the bone of contention in the fiercest contrapuntal strife, which lasts until the combatants are exhausted. The promised goal must be reached some other way. After a solemn pause a new, genial, and sunny theme is taken up by the wooden wind: here is the looked-for help! Over rough paths or smooth, through sunshine or storm, this theme will pull the movement through. It gains more and more mastery over the whole orchestra. There are still battles to be fought; but this theme is ever victorious. At last, clothing itself in rich contrapuntal adornment, it launches itself forth upon the most brilliant, triumphant *coda* Schumann ever wrote: even the brilliant winding-up of the overture to "Genoveva" pales before the magnificent energy of this peroration. The victory is won! The symphony once more shouts out its trumpet-motto. Three crashing chords, amid the thunder of drums, announce its triumph.

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hesitate to call this last movement the very greatest of all Schumann's *finales*. Together with the last movements of Beethoven's symphony in C minor, Gade's in E major, Brahms's in C minor, and a few others, this of Schumann's in C major belongs to the not very large class of "heroic" *finales*. Of the old light, jovial, and rollicking Haydn *rondo-finale* we find here not even a hint. Everything in it is grand, noble, and heroic. Even the *finale* to Schumann's D minor symphony is less great.

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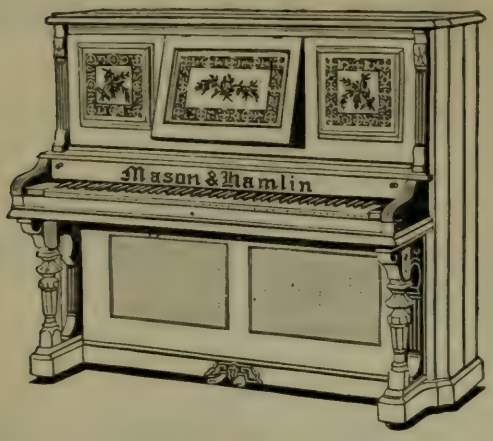
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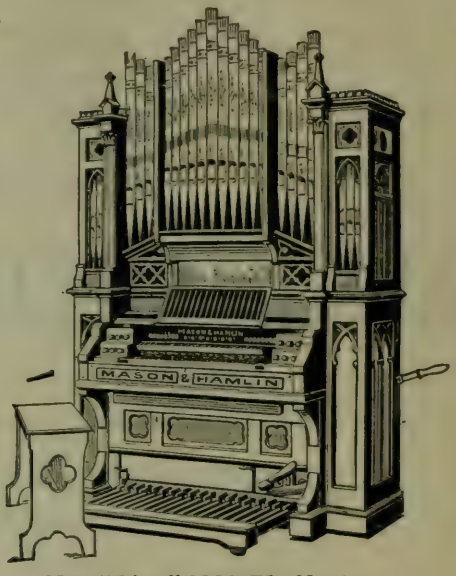
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	Vivace (D major) – – – –	4-4
II.	Air: Lento (D major) – – – – –	4-4
III.	Gavotte I.: Allegro (D major) – – – –	4-4
	Gavotte II.: the same tempo (D Major) – –	4-4
IV.	Bourree: Allegro (D major) – – – –	4-4
V.	Gigue: Allegro vivace (D major) – – –	6-8

Eugen d'Albert – – – Symphony No. 1, in F major, Op. 4

I.	Moderately fast (F major) – – – – – –	6-8
II.	Slow, but not dragging (C minor) – – –	2-4
III.	Very fast (C major) – – – – – –	3-8
	Moderate (A-flat major) – – – – –	2-4
	Passionate (D-flat major) – – – – –	3-4
IV.	Moderately slow (F minor) – – – –	4-4
	Lively (F major) – – – – – – –	2-2

(First time in America.)

Richard Wagner Overture to "Der fliegende Hollaender," in D minor

The Programme for the next Public Rehearsal and Concert will be found on page 245.

THERE WILL BE NO PUBLIC REHEARSAL AND CONCERT NEXT WEEK.

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Suite in D major. **Johann Sebastian Bach.**

I.	*Overture: Grave* (*D major*)	4-4
	Vivace (*D major*)	4-4
II.	*Air: Lento* (*D major*)	4-4
III.	*Gavotte I.: Allegro* (*D major*)	4-4
	Gavotte II.: the same tempo (*D major*)	4-4
IV.	*Bourrée: Allegro* (*D major*)	4-4
V.	*Gigue: Allegro vivace* (*D major*)	6-8

This suite is one of the few orchestral works by Bach that have maintained a place in the modern concert repertory. It was edited for the Gewandhaus in Leipzig by Ferdinand David, Mendelssohn remodelling the trumpet parts and adding a part for a pair of C-clarinets in the Gigue; Bach's original trumpet parts in that movement being too high for modern players. It is an open question whether Mendelssohn might not well have done something more. The suite in its original shape is scored for two

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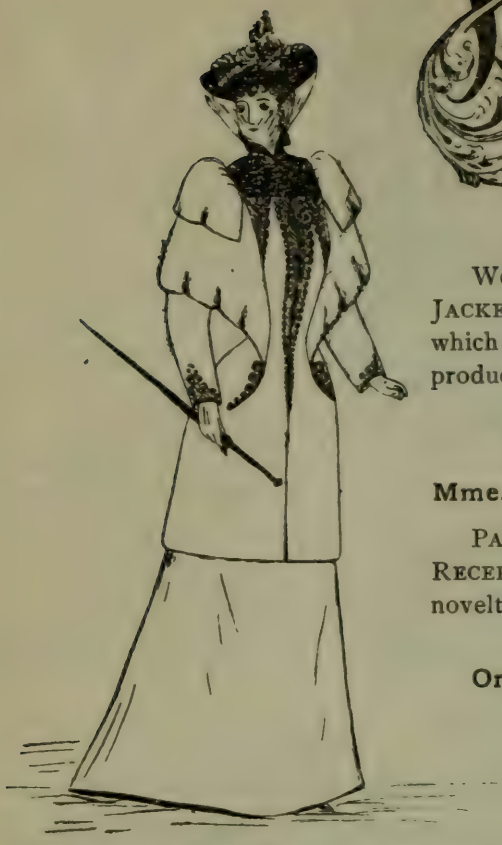
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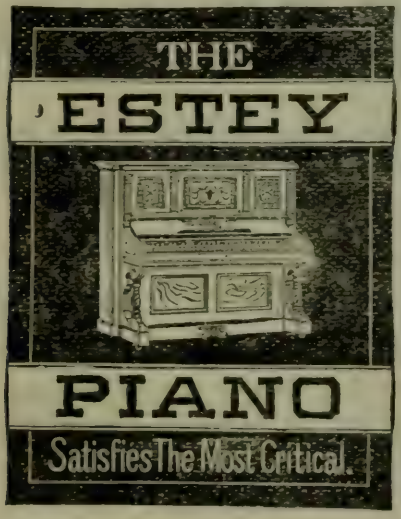
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oboes, three trumpets, kettle-drums, and the usual strings; but it is by no means certain that Bach did not mean the harpsichord to play its usual part in addition to this orchestra, as was the custom in his day. The instrument is not mentioned in his score, to be sure; but either the harpsichord or organ was generally taken for granted in any sort of concerted mnsic in his time, composers even taking the trouble of writing "*senza cembalo*" (without harpsichord) against the bass, when they did not wish that instrument to accompany the others. It was not the custom to write any part for the harpsichord, the performer being expected to improvise an accompaniment, either from the score or from a figured bass part. There are some few bare places in the harmony in this suite which rather look as if Bach meant them to be filled out on the harpsichord; but this is by no means certain.

Dance-forms play a prominent part in this suite, as in all similar compositions of its day. Stainer and Barrett describe the Gavotte, or Gavot, as "a dance tune of a lively, yet dignified character, said to be of French origin, and to take its name from the Gavots: '*Peuples montagnards du pays de Gap, ont donné le nom à cette danse que nous appellons gavote.*' The description of the dance, 'a brisk round for as many as will,' identifies it with the country dance, and the form of the tune supports this resemblance. The gavot seems to have been more popular as an instrumental piece than as a dance, and to have been a favorite movement in suites, lessons, and sonatas from the latter part of the seventeenth century, the time when the word appears to have been brought into use."

The same authorities say of the Bourrée: "A dance tune in common time, said by Hawkins to come from Auvergne. Other writers give Biscay

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as its birthplace. The earliest mention of it is probably about 1580. It is still popular with the peasants of Lower Brittany. It often forms one of the movements of the earlier sonata."

Gigue is but the French form of our word jig. "As a movement in a 'suite,' the jig is found in works produced toward the latter part of the seventeenth century, and onwards to the time of Haydn. At first the phrases were short, and of no more variety than was needed for the purposes of the dance, for the jig was occasionally one of the figures of the country dance. But later it was made the vehicle for display in harpsichord playing, and was lengthened and elaborated, and became the origin of the last movement of the sonata. It was written in 3-4, 3-8, 6-4, 6-8, 9-4, 9-8, and 12-8 time; the peculiarity of the rhythm of triplets was nearly always preserved, if not insisted upon."

Symphony No. 1, in F major, Op. 4. **Eugen d'Albert.**

I.	*Moderately fast* (*F major*)	6-8
II.	*Slow, but not dragging* (*C minor*)	2-4
III.	*Very fast* (*C major*)	3-8
	Moderate (*A-flat major*)	2-4
	Passionate (*D-flat major*)	3-4
IV.	*Moderately slow* (*F minor*)	4-4
	Lively (*F major*)	2-2

Eugen d'Albert was born in Glasgow, Scotland, on April 10, 1864. His father was Charles d'Albert, a French dancing-master and rather noted composer of dance-music. Eugen's first lessons on the pianoforte were from his father, who had been a pupil of Friedrich Kalkbrenner in Paris. In 1876 he was elected Newcastle scholar in the National Training School

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in London, where he studied the pianoforte under Ernst Pauer, and harmony and composition under Dr. John Stainer, Ebenezer Prout, and Sir Arthur Sullivan. His progress on the pianoforte as well as in counterpoint and composition was exceedingly rapid. In 1881 he was elected Mendelssohn scholar, which gave him a year on the continent; and in November he followed Hans Richter's advice in going to Vienna, where he played a concerto of his own at one of the Philharmonic Concerts with great applause, after having played it the month before in London. He then studied for a time under Liszt, who called him "the young Tausig." His first public appearance as a composer was with a concert overture at a students' concert in St. James's Hall, London, on June 23, 1879. An overture, "Hyperion," was given at Hans Richter's concerts on June 8, 1885, and his symphony in F on May 24, 1886. A string quartet was played in Vienna, and a dramatic overture at the Tonkünstler-Fest in Cologne in 1887. D'Albert is now universally recognized as one of the greatest living pianists. As a composer, he has already won many laurels, and bids fair to stand in the foremost rank.

D'Albert's F major symphony, dedicated to Karl Klindworth, is a voluminous work, as is not seldom the case with modern symphonies. It is, for a work of the present period, unusually, one might say even surprisingly, regular in symphonic form. One might almost think to find in this work an immediate result of the Brahms influence,— one of the first of its kind, indeed. After all the experimenting upon new musical forms, or rather after all the eager search after new forms, that has been going on during the last few decades (from Liszt's symphonic poems to the present day), it is not a little interesting to find a young composer like d'Albert — who

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might well be still in his "storm and stress" period — returning to the standard form of the symphony in this his first work of the kind.

The first movement, an *allegro moderato* in F major, begins immediately, without any introduction, with its first theme. A second theme in D minor and a conclusion-theme in B-flat major follow in regular succession, there being no repeat to the first part of the movement. These three themes (which all bear a sort of family resemblance to one another) are developed at somewhat greater length than one finds in many classic models; but the working-out (as in Beethoven's great B-flat sonata, op. 109, which also has a very long first part) is all the briefer and more concise. The third part of the movement is quite regular in its relation to the first, and the movement ends with a short *coda*.

The slow movement presents some elaborate contrapuntal writing, in alternation with passages of more passionate melody: it is exceedingly elaborately written, and worked out at considerable length.

The third movement is planned on the general idea of the *scherzo*, but with this difference: instead of there being one or two *trios* alternating with the *scherzo*, we here find what can best be described as a *trio* within a *trio*. After the *presto assai* of the *scherzo* comes the first *trio*, *moderato* in 2-4 time. This, again, is followed immediately (without any return of the *scherzo*) by the second *trio*, *appassionato* in 3-4 time. When the second *trio* is over, the first one returns once more, and then the *scherzo* reappears as at first, and we hear no more of either *trio*.

The *finale* begins with a long dramatic introduction in which there is some interesting contrapuntal work,—for brass instruments alone, too,—which makes way for an energetic *vivace* in F major, on the same theme. This movement, too, is worked out with enormous elaboration, ending with a triumphant reappearance of the principal theme of the first movement.



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It is not uninteresting at times to take a trip thirty years or so back into the past and see what criticism was passed then upon men, or works, that have since universally been recognized as great. Here is a portion of an article on Richard Wagner written by Hector Berlioz in 1860, which made no little noise at the time. It appeared in the Paris *Journal des Débats*, after three concerts of his own works Wagner gave at the Théâtre-Italien.

. . . This sincere report sets forth prominently enough Wagner's great musical strength. One must conclude from it, as it seems to me, that he has that rare intensity of feeling, that internal heat, that power of will, that faith, which subjugate, move, and carry away, but that these fine qualities would shine forth with more brilliancy if they were united with more invention, less striving after effect, and a nicer appreciation of certain constituent elements of the art. So much for his practice.

Now let us examine the theories which are said to be those of his school, a school generally designated to-day by the name of school of music of the future, because it is diametrically opposed to the musical taste of the present time, and is sure, on the other hand, to be found in perfect agreement with that of some future period.

In Germany and elsewhere opinions on this subject have long been attributed to me which are not mine. Consequently, people have often addressed praises to me in which I could see only veritable insults. I have invariably kept silence. To-day, as I am in a position to explain myself categorically, can I still hold my tongue, or ought I to make a lying profession of faith? No one, I hope, will hold this opinion.

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Let us speak then, and speak with entire frankness. If the school of the future says this: —

"Music, now in the strength of her youth, is emancipated, free: she does what she pleases.

"Many old rules have lost their currency: they were made by inattentive observers or by routine-following minds, for other routine-following minds.

"New needs of the mind, the heart, and the sense of hearing, demand new attempts, and even in certain cases the infraction of old laws.

"Divers forms are too worn out to be admitted any longer.

"*Everything is good*, moreover, *or everything is bad*, according to the use made of it, and the reason that has conditioned this use.

"In its union with the drama, or only with poetry, music must always be in direct relation with the sentiment expressed by the words, with the character of the *dramatis persona* who sings, often even with the accent or vocal inflections which one feels would be the most natural in ordinary speech.

"Operas should not be written for singers: singers, on the contrary, should be formed for operas.

"Works written solely to show off the talents of certain *virtuosi* cannot but be compositions of a secondary order, and of little enough value.

"Performers are but more or less intelligent instruments, intended to throw light upon the form and inner meaning of works: their despotism is at an end.

"The master remains master: it is for him to command.

"Sound and sonority are subordinate to an idea.

"An idea is subordinate to sentiment and passion.

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"It is consequently insane to write for a *Kyrie eleison* (the humblest prayer of the Catholic Church) passages which deceptively resemble the shouts of a set of drunkards seated round a tap-room table.

"It is perhaps no less so to apply the same music to idolatrous invocations to Baal, and the prayer addressed to Jehovah by the children of Israel.

"It is still more odious to take an ideal creature, daughter of the greatest of poets, an angel of purity and love, and make her sing like a girl of the town," etc.

.

If this is the musical code of the school of the future, we are of that school, we belong to it body and soul, with the profoundest conviction and the warmest sympathy.

But every one belongs to it. Every one to-day professes this doctrine more or less openly, in whole or in part. Is there a great master who does not write *what he pleases?* Who believes in the infallibility of the scholastic rules, save some timid old fellows who would be frightened at the shadow of their own nose, if they had one? . . .

I go farther: this has long been so. Gluck himself belonged in this sense to the school of the future. He says in his famous preface to "Alceste," "*There is no rule that I have not thought best to sacrifice gladly to effect.*"

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And Beethoven, what was he but the most daring of all known musicians, the most independent, the most impatient of any curb? Even long before Beethoven, Gluck had admitted the use of organ-points in the upper voice (notes sustained above the harmony) which are foreign to the harmony, and produce double and treble dissonances. He knew how to draw the most sublime effects from this stroke of daring, in the introduction to the scene in Hades in "Orphée," in a chorus in "Iphigénie en Aulide," and above all in this passage in the immortal air in "Iphigénie en Tauride," —

Mêlez vos cris plaintifs à mes gémissements.

M. Auber does the same thing in the tarantella in his "Muette." What liberties has Gluck not taken with rhythm? Did Mendelssohn, who passes for a classicist with the school of the future, care a rap for tonal unity in his fine overture to "Athalie," which begins in F and ends D major, just like Gluck, who begins a chorus in "Iphigénie en Tauride" in E minor, to end it in A minor?

So we are all, in this respect, of the school of the future.

But if it comes and tells us:

"You must do the opposite to what the rules teach.

"People are tired of melody; they are tired of melodic forms; they are tired of airs, duets, trios, pieces in which the theme is regularly developed; they are satiated with consonant harmonies, with simple dissonances, prepared and resolved, with natural modulations managed with art.

"One should only take the idea into account, and not attribute the least value to sensation.

"You must despise the ear, that rag, you must bully it to tame it. It is

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not music's object to be agreeable to it. It must get used to everything: to ascending and descending series of diminished sevenths, like to a knot of snakes twisting about and tearing one another with hisses; to triple dissonances without preparation or resolution; to middle parts that are forced to progress together without agreeing either in harmony or rhythm, and excoriate one another; to atrocious modulations, that introduce one tonality in one corner of the orchestra before the preceding one has gone out at the other.

"You must vouchsafe no esteem to the art of singing, think neither of its nature nor of its exigencies.

"You must in an opera confine yourself to writing declamation in notes, should you even employ the most unsingable intervals, the most ridiculous and the most ugly.

"There is no difference to be made between music intended to be read quietly by a musician seated before his desk and that which is intended to be sung by heart, on the stage, by an artist obliged to attend at the same time to his dramatic action and that of the other actors.

"You must never trouble yourselves about the possibilities of performance.

"If singers find it as much trouble to remember a part, to get it into their voices, as to learn by heart a page of Sanskrit, or swallow a handful of nut-shells, so much the worse for them: they are paid to work; they are slaves.

"The witches in 'Macbeth' are right: fair is foul, and foul is fair."

If such is this religion,— and very novel it is, to be sure,— I am very far rom professing it. I have never belonged to it, do not now, and never shall.

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I raise my hand and swear it: *Non credo.*

I believe, on the contrary, firmly: fair is not foul, and foul is not fair; beauty is not horrible, and the horrible is not beautiful. No doubt, pleasing the ear is not the exclusive object of music; but it is a thousand times still less her object to displease it, to torture it, to assassinate it.

I am of flesh, like everybody: I wish to have my sensations considered, to have my ear, that rag, treated with respect.

Guenille, si l'on veut; ma guenille m'est chère.

So I will answer imperturbably on this occasion what I answered one day to a lady of great heart and wit, to whom the idea of liberty in art, pushed *ad absurdum*, had seemed rather seductive. She was saying about a piece, in which charivaric means had been called into play, and upon which I refused to give an opinion, "Still, *you* ought to like that," "Yes, I like that as people like drinking vitriol and eating arsenic."

Later a famous singer, quoted to-day as one of the most ardent antagonists of the music of the future, paid me the same compliment. He had written an opera, in an important scene of which the Jewish rabble insults a prisoner. The better to give the effect of popular hooting, this realist wrote a charivaric chorus, with ditto orchestra, in continuous dissonances. Enchanted with his noble audacity, the composer, opening his score one day at the cacophonous passage, said to me, without any *arrière pensée* whatever, as I am glad to admit, "I must show you this scene: *it ought to please you.*" I made no answer, and there was nothing said about either vitriol or arsenic. But, since I am speaking to-day, and have taken this singular compliment to heart, I will say to him: —

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played his "Minuet" many times during his last visit to this country, and it was thought by many to be his most taking number, not so much on account of the composition itself as for his perfect rendition, which cannot be equalled save upon the

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" No, my dear D——, this ought not to please me, and, on the contrary, it displeases me horribly. In treating me as a charivarizing realist, you have slandered me. You pronounce yourself now, as I am told, against Wagner and his adepts; and they have a better right to class you among the rattlesnakes of the music of the future, you, a musician three-quarters Italian, capable and guilty of this horror, than you have to place me among the eagles of that school, me, the musician three-quarters German, who have never written anything like it,—no, never, and I defy you to prove me the contrary. Come now, invite one of your fellow-disciples; have the goblets of oxidized copper brought; pour out the vitriol, and drink: as for me, I prefer water, were it even lukewarm, or an opera of Cimarosa's."



Overture to "Der Fliegende Hollaender" ("The Flying Dutchman"). Richard Wagner.

Wilhelm Richard Wagner was born in Leipzig on May 22, 1813, and died in Venice on Feb. 13, 1883. He lost his father (Carl Friedrich Wilhelm Wagner, clerk of the police court, and a passionate music-lover) when only six months old. His mother (Rosina Bertz, of Weissenfels) married again with Ludwig Geyer, actor and dramatic author, and at that time engaged at the Dresden Hof-Theater, in 1815. Immediately after this marriage the family moved to Dresden, where the young Richard was educated, entering the Kreuzschule under the name of Richard Geyer in December, 1822, two years after his stepfather's death. About 1827 his mother took him and her other children back to Leipzig, where he entered the Nicolaischule; but his disgust at being put into the third class, after having been in the second in Dresden, made him sulk at his studies, and devote most of his time to writing what he thought dramatic poetry. A love for music was first seriously aroused in him by hearing Beethoven

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symphonies at the Gewandhaus: he was then fourteen years old. He tried to study harmony by himself from Johann Bernhard Logier's "Praktischer Generalbass," but soon gave it up as a bad job. His first regular teacher in musical theory was Gottlieb Müller; but he was wanting in application and general steadiness, and Müller could do little with him. In 1829–30 he went to the Thomasschule, but worked no harder there than elsewhere, giving himself up to a rather desultory study of music. In 1830 he entered the University of Leipzig as student of philology and æsthetics, which studies he characteristically neglected; but he did now begin the first earnest and energetic work of his life,—studying composition with whole-souled devotion and perseverance under Theodor Weinlich. A symphony in C by him was given at the Gewandhaus on Jan. 10, 1833.

His professional career as a musician began in 1833, when he was engaged as a chorus-master at the Stadt-Theater in Würzburg, where his elder brother, Albert, was tenor and stage manager. Here he wrote his first opera "Die Feen" (after Gozzi's "La Donna Serpente"). Only a few excerpts were ever given until the whole work was brought out after his death, at the Munich Hof-Oper, in 1888. In 1834 he went as music director to the Stadt-Theater in Magdeburg, for which he wrote his second opera, "Das Liebesverbot" (based upon Shakspere's "Measure for Measure"), which came to a single disastrous performance at the close of the season of 1836. On November 24 of this year he married Wilhelmine Planer, the beautiful actress whom he had followed to Königsberg, where he got an engagement as conductor at the Stadt-Theater. In the autumn of 1837 he accepted the position of Kapellmeister at Holtei's new theatre

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in Riga, where he wrote the text and the music to the first two acts of his "Rienzi"; but his ambition flew this time at higher game than the Riga theatre, and, from the beginning, he intended his "Rienzi" for the Académie de Musique in Paris. In the spring of 1839 his two years' engagement with Holtei was up, and he returned to Königsberg, but only to go on to Pillau, whence he, with his wife and a superb Newfoundland, set sail for France *via* London. In Boulogne-sur-Mer he met Meyerbeer, who gave him letters of introduction to Léon Pillet, director of the Académie de Musique; Anténor Joly, director of the Théâtre de la Renaissance;* Schlesinger, proprietor of the *Revue et Gazette Musicale;* and M. Gouin, his own agent.

Wagner arrived in Paris in September, 1839. His ill-luck there, his hand-to-mouth life, arranging the pianoforte scores of Halévy's "Reine de Chypre" and quadrilles for pianoforte and cornet-à-pistons, his failure to have "Rienzi" accepted, and his having to sell the libretto of his "Holländer" to Pierre-Louis-Philippe Dietsch,— all these things are well known now. He left Paris on April 7, 1842, with the completed scores of "Rienzi" and "Eine Faust-Ouvertüre," and the almost completed "Holländer," for Dresden, where he brought out "Rienzi" with such success that he was appointed Hof-Kapellmeister conjointly with Karl Reissiger, of "Weber's Last Waltz" fame. "Der Fliegende Holländer" was produced on Jan. 2, 1843, but with hardly as much success as "Rienzi": it was followed on Oct. 19, 1845, by "Tannhäuser." Two years later "Lohengrin" was completed; but Wagner's participation in the revolution of May, 1849, prevented its performance, and

*This was not the present theatre of that name, on the boulevard Saint-Martin, but the salle Ventadour, perhaps better known as the Théâtre-Italien, now turned into a bank.

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threw him into exile from German territory. He fled to Zürich, where he lived for several years, writing his most important æsthetic pamphlets and books, the whole text of the "Ring des Nibelungen," and the music through the second act of "Siegfried," which work he interrupted at this point to write "Tristan und Isolde." His life in Zürich was interrupted in 1855 by a visit to London, where he conducted the Philharmonic Society for a season. In 1859 he went to Paris in the vain hope of having "Tristan" given there; but all he succeeded in doing was to give two concerts of his own compositions at the Théâtre-Italien,— at a dead loss, too.

Through Princess Metternich's influence his "Tannhäuser" was given at the Académie de Musique on March 13, 1861, with a remodelled version of the first and second scenes of Act I. But the members of the Jockey Club, who could not get through their dinner and cigar in time for a ballet in the first act (that solemnity coming always in the second act at the Opéra), made a cabal against the work, and it was soon withdrawn. In this year, however, Wagner got permission to return to all parts of Germany except Saxony. He was received everywhere with enthusiasm, but could not find any opera-house willing to undertake "Tristan." At last it was accepted at the Hof-Oper in Vienna, but was abandoned after upwards of fifty-seven rehearsals as "impracticable." In 1862 Wagner was living at Biebrich, working hard on his "Meistersinger von Nürnberg." In 1864 Ludwig II. of Bavaria invited him to Munich, giving him a villa on Lake Starnberg, and a pension of about $600 from his own privy purse. Wagner was naturalized as a Bavarian subject, and remained a prime favorite of the king's to the end. "Tristan und Isolde" was brought out at the Munich Hof-Oper under Hans von Bülow's direction in 1865. The

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"Meistersinger" followed at the same house in 1868. Wagner was now living at Triebschen, on the Lake of Lucerne, with his second wife, Cosima von Bülow, whom he had married in 1870 after her divorce from von Bülow (Wagner's first wife died in Dresden in 1866), and was hard at work completing the score of the "Nibelungen." That it was determined upon to bring out this tetralogy at a theatre built especially for the purpose at Bayreuth in Bavaria is well known. The corner-stone of the theatre was laid on May 22, 1872 (Wagner's sixtieth birthday) with appropriate ceremonies, Wagner conducting a performance of Beethoven's Ninth Symphony and his own "Kaiser-Marsch" at the old Markgräfliches Theater. "Der Ring des Nibelungen" was brought out at the new Festspiel Theater in August, 1876. This was followed in 1882 by "Parsifal," his last work.

The composer himself thus describes this overture: —

The fearful ship of the "Flying Dutchman" booms along through the storm. She nears the coast and puts in to land, where it has been ordained that her master shall one day find salvation and redemption. We hear the pity-laden sounds of these tidings of salvation, that fill the ear as with prayer and wailing. The damned one listens, gloomy and bereft of hope: tired, and yearning after death, he walks along the shore, while the crew, languid and worn out by life, bring the vessel to anchor in silence. How often has the hapless man been through all this before! How often has he steered his ship from the sea toward the shore where men dwell, where he is allowed to land after the expiration of every seven years! How often has he thought the end of his torments reached, and, ah! how often has terrible undeception driven him to set out again upon his insane and aimless voyage! To compel his own destruction, he rages here against

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sea and storm; he plunges his ship down into the yawning chasms of the deep, yet the deep engulfs her not; he drives her through the surf against the rocky cliff, yet the cliff shatters her not. All the fearful dangers of the main, at which once he laughed in his wild yearning after manful deeds, now laugh at him,—they have no peril for him. He is bewitched and cursed, to hunt for treasures over the desert waste of waters through all eternity,—treasures which do not delight him, for the one thing that shall save him he shall never find. Stout and stanch, a ship scuds past him: he hears the homely, cheery song of the crew, glad at the approaching end of their homeward voyage. Wrath seizes hold upon him at their glad singing. Furiously, he sails past them, affrights and terrifies them in their joy, so that they turn dumb for fear, and flee away. From the depths of fearful wretchedness, he now cries aloud for salvation. Amidst the horrible waste of his life among men, only a *woman* can bring him salvation! Where, in what land dwells his savior? Where beats there a feeling heart for his sorrows? Where is she who shall not flee from him in fear and trembling, like these dastard men, who cross themselves in terror at his approach? Now a light gleams forth through the night: it flashes like lightning through his tortured soul. It goes out, and once more gleams up again The mariner fixes his eye upon the guiding star, and steers boldly toward it through wave and billow. What draws him on so mightily is a woman's glance that comes to him full of noble sadness and divine sympathy. A heart has unveiled its infinite depths to the overwhelming sorrow of the accursed man. It must immolate itself for him, it must break for sympathy, annihilate itself together with his torments. At this divine apparition the hapless man falls down, as his ship is shattered to atoms; the

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sea's chasm swallows her up; but he rises again from the waters, holy and pure, led by the redeeming hand of his triumph-beaming savior toward the morning red of transcendent love.

The opera of "The Flying Dutchman" was first produced at the Hof-Oper in Dresden, Jan. 2, 1843, under Wagner's own direction. Wagner had shown sketches for it to Léon Pillet, director of the Académie de Musique in Paris in 1840. But Pillet, after showing some inclination to accept the work, became more and more lukewarm about it, until Wagner, in desperation, agreed to cede his rights to the plot to him for five hundred francs ($100). Pillet subsequently had a French libretto prepared by MM. Feucher and Revoil, which was set to music by Pierre Louis Philippe Dietsch, then chorus-master at the Opéra. The result was the opera "Le Vaisseau-Fantôme," which was brought out at the Académie de Musique on Nov. 9, 1842, and made fiasco. Wagner carried out his original plan, finished his text in German, and set it to music according to his own ideas, bringing it out in Dresden, as above related. After the first performances in Dresden, which were hardly as successful with the public and press as those of "Rienzi" had been shortly before, Wagner remodelled the *coda* of the overture, extending it much beyond its original proportions, and leaving it in the shape in which we now know it.

When Wagner conducted this overture at the concerts he gave at the Théâtre-Italien in Paris in 1860, Berlioz (then musical critic on the *Journal des Débats*) wrote of it: "He began with the overture to the 'Flying Dutchman,' a two-act opera which I saw given in Dresden, under the composer's direction, in 1841,* and in which Madame Schroeder-Dévrient took

* Berlioz is inaccurate, as usual, about dates here.

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the principal part. This piece impressed me then as it did recently. It begins with a fulminating outburst of the orchestra, in which one thinks to recognize at once the howling of the storm, the cries of the sailors, the whistling of the rigging, and the stormy noises of a sea in fury. This opening is magnificent. It imperiously takes hold upon the listener, and carries him away; but, the same plan of composition being followed out constantly afterwards, *tremolo* succeeding *tremolo*, chromatic scales ending only in other chromatic scales, without a single sunbeam piercing through those dark clouds charged with electric fluid, and pouring forth their torrents without stopping, without the faintest melodious design coming to color these black harmonies, the listener's attention wears out, and ends by succumbing. There is already manifest in this overture, the development of which seems to me excessive upon the whole, the tendency of Wagner and his school not to take *sensation* into account; to see nothing but the poetic idea to be expressed, without troubling themselves about whether the expression of this idea forces them to overstep musical conditions or not. The overture to the "Flying Dutchman" is vigorously scored, and the composer has known how to turn the chord of the bare fifth to extraordinary account. This sonority, thus presented, assumes a strange aspect which makes you shudder."

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PROGRAMME

OF THE

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BY WILLIAM F. APTHORP.

Friday Afternoon, December 16,

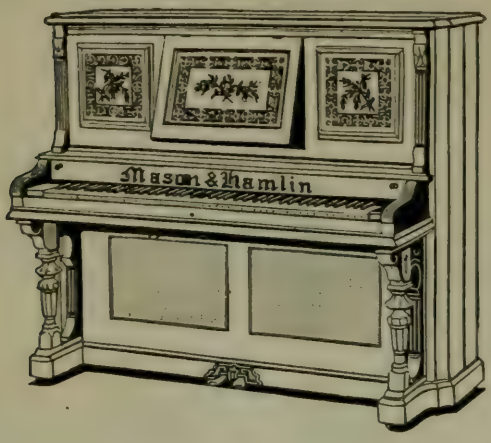
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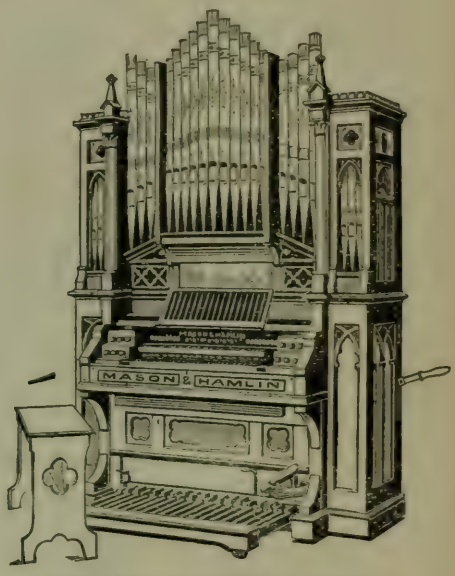
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Friday Afternoon, December 16, at 2.30.

Saturday Evening, December 17, at 8.00.

PROGRAMME.

Ludwig van Beethoven, born December 17, 1770.

Ludwig van Beethoven – – Symphony No. 8, in F major, Op. 93

I.	Allegro vivace e con brio (F major) – – –	3-4
II.	Allegretto scherzando (B-flat major) – – –	2-4
III.	Tempo di menuetto (F major) – – – –	3-4
	Trio: same tempo (F major) – – –	3-4
IV.	Allegro vivace (F major) – – – – –	2-2

Ludwig van Beethoven Symphony No. 9, in D minor (~~Choral~~), Op. 125

ORCHESTRAL PART.

I.	Allegro, ma non troppo, un poco maestoso (D minor)	2-4
II.	Molto vivace (D minor) – – – – – –	3-4
	Presto (D major) – – – – – –	2-2
III.	Adagio molto e cantabile (B-flat major) – –	4-4

CHORAL PART (Text from Schiller's "Ode to Joy.")

IV.	Presto (D minor) – – – – – –	3-4
	Allegro assai (D major) – – – – –	4-4
	Presto (D minor) – – – – – –	3-4
	Recitative; Baritone (D minor) – – – –	3-4

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The Programme for the next Public Rehearsal and Concert will be found on page 285.

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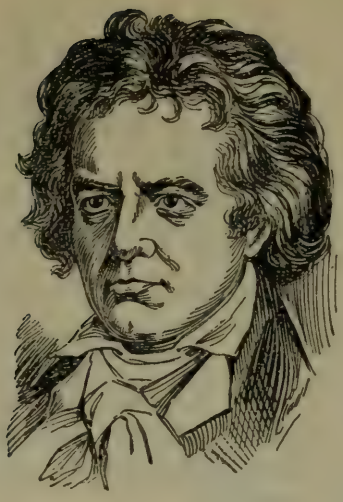
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Symphony No. 8, in F major, Op. 93. **Ludwig van Beethoven.**

I.	*Allegro vivace e con brio* (*F major*)	3-4
II.	*Allegretto scherzando* (*B-flat major*)	2-4
III.	*Tempo di menuetto* (*F major*)	3-4
	Trio, same tempo (*F major*)	3-4
IV.	*Allegro vivace* (*F major*)	2-2

Of this symphony Hector Berlioz writes as follows: —

"This one is in F, like the 'Pastoral,' but conceived in smaller dimensions than the preceding symphonies. Yet, if it hardly exceeds the first symphony (in C major) in amplitude of form, it at least far surpasses it in the triple respect of instrumentation, rhythm, and melodic style.

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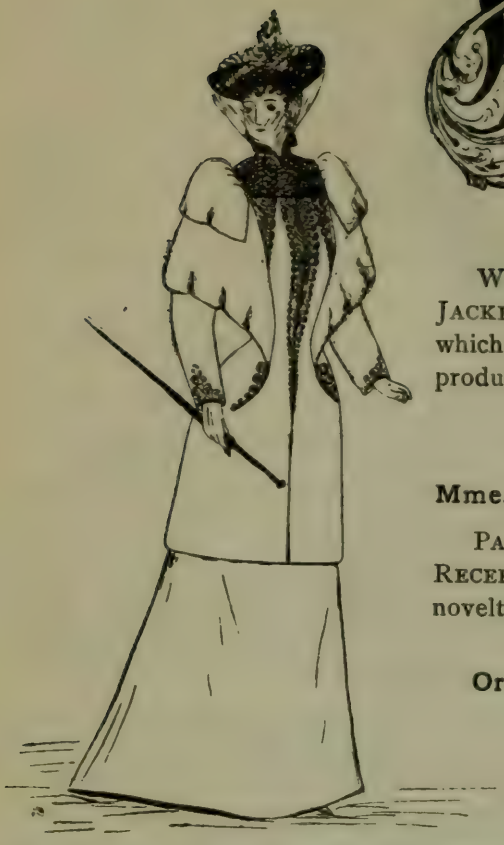
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then by losing itself, without ending, in the chord of the diminished 7th on the subdominant.

"This melodic caprice sounds as if the composer, in the mood for sweet emotions, were suddenly turned aside by a sad thought interrupting his joyous song.

"The *andante scherzando* * is one of those productions to which you can find neither model nor pendant. That sort of thing falls straight from heaven into the artist's thought. He writes it all at a sitting, and we are dumb at hearing it. The wind instruments play here the opposite rôle to their ordinary one: they accompany in plain chords, struck eight times *pianissimo* in a measure, the light dialogue *a punta d' arco* of the violins and basses. It is tender, artless, and of a wholly graceful indolence, as of two children picking flowers in a field of a fine spring morning.

"Will one believe that this ravishing idyl ends with the one of all commonplaces for which Beethoven had the greatest aversion,—by the Italian cadence? Just as the instrumental conversation of the two little orchestras, of wind and strings, is most charming, the composer, as if he were suddenly obliged to end off, writes a succession of these four notes, G, F, A, B-flat (6th, dominant, leading note, and tonic), in a *tremolo* of the violins. He repeats them several times hurriedly, neither more nor less than the Italians do when they sing '*Felicità*' and stops short. I have never been able to explain this prank to my satisfaction." †

* It ought to be *allegretto scherzando;* but Berlioz is inaccurate, as usual.

† If anything could show the Frenchman's absolutely lacking and vacant sense of humor, this despair of Berlioz's shows it. And Berlioz himself ends his *tragic* overture to "King Lear" with an Italian "*Brillenbass*," as the Germans have it!

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ENTR'ACTE.

The Two Beethovens.

Every great artist has a Janus-head: he looks toward the past and toward the future, he completes and he begins. Thus Dante completes mediæval poetry, and is at the same time the prophet of the Renaissance. Thus Shakspere completes the poetry of the Renaissance, and opens the dance of modern verse. Beethoven, too, has such a twofold countenance. He completes the classic period of music, and opens the romantic modern one.

Only I do not speak of the "two Beethovens" in this sense alone.

There are artists whose career divides itself so sharply into two sections that one might say that in the middle of their life an old spirit had been cast out from them, and a new one entered into them; as when Gluck serves the taste of the period of Italian opera up to the age of fifty, but then for the first time finds himself out, and begins to rule the present and the future with his new great dramatic spirit. One distinguishes two epochs in Beethoven also, but they form no such antithesis, they indicate no turning over a new leaf. Much rather does the second period grow out of the first, and the turning-point is not associated with any single work or definite date. We do not completely recognize it until it has long since been passed.

So I do not speak of the "two Beethovens" in this sense, either.

At different times, in different countries, a great master is often very unequally esteemed in the international art-life of centuries. The same man assumes Proteus-like not only two, but several characters. No one has probably experienced these tranformations more vividly in his own case than Shakspere? From the obsolescent English playwright he rose to the world-poet, who only began to be really modern two hundred years after his death. In the eyes of one he wrote like a drunken savage, in the

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eyes of another like a classicist, in those of a third like a romanticist, to a fourth he stands above all schools and categories, and is only Shakspere, a world in himself, and only comparable to himself. And who knows what else may be made out of this Shakspere yet? He has time to wait and see. Beethoven, too, albeit still so young beside the great Britisher, has been more than one different person. But here one would have to speak of at least three or four Beethovens. With the "two Beethovens" one would not get through with it at all.

So I do not take the term in this sense, either.

I look rather only at Beethoven *in the present*, in the Germany of to-day; and here appear forthwith two men, whom people call Beethoven. They are not only different, but fundamentally so: the one conflicts with the other, the one denies the other. For each one of the now antagonistic principal parties in music appeals to Beethoven, under whose overweening influence we all of us still stand to-day. Each one makes a special Beethoven for itself, to beat the opposite party in its Beethoven. *And this I call the two Beethovens.* Our battles of musical principles can not grow clear before we come to an understanding about Beethoven. There are circles of myth that entwine themselves around the individual life and fortunes of great artists; but there are also circles of myth around the significance in art-history, the posthumously working ideal, of epoch-making masters. In this sense is Beethoven's ideal already become a myth, a myth used as a campaign document, in the modern double form of the "two Beethovens."

To begin our aphoristic conversation on wholly neutral ground, I take an old Conversation Lexicon to hand, and open it at the caption "Beethoven." The very first sentence suffices for a theme to a whole book on the two Beethovens, for a thesis to an endless disputation over this double individuality. The first sentence runs, "Ludwig van Beethoven, one of the greatest composers, especially a master of instrumental music, the

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completer of the classical epoch of the Viennese school of music, b. 1770, d. 1827."

Except the name and dates, every word in this sentence is a theme for controversy.

It says Beethoven was a "composer." The older musicians thought him one, indeed. Only the modern musical artist (*Tonkünstler*) casts this word far from him, and affirms that Beethoven's greatness lay precisely therein, that he was no composer, but a "tone-poet." The art historian steps in didactically between the two. "The first one," so says he, "who raised '*compositore*' to lasting historic fame as an honorable official title was Palestrina. He won this title when he, with his three classic sample masses, had saved church-music for the divine service, and founded a new epoch in the art of music. Thus the 'composer' is a man of high, three-centuries-old *noblesse*; and, moreover, the title fits the business, which is not elsewhere always the case with titles. It befits the essence of music, which is architectural; for in the building-up of the 'composition' the otherwise aimless and rambling mood-painting of melody and harmony first gains measure and bounds, law and logic, it for the first time becomes music."

"What an obsolete point of view!" cries the modern. "I almost seem to hear old Schlegel, who called architecture frozen music, and music thawed-out architecture. Palestrina and Bach and Mozart may have been composers, but in Beethoven the tone-poet conquers the composer; and whoever wishes to signify anything worth while in music to-day must be no composer, but just a tone-poet."

"Probably the painters will soon want to be called color-singers, and the poets verse-painters," replies the historian. "Tone-poet is nothing more nor less than a confusing, and therefore condemnable, play on the double meaning of the word 'poetry'; for we call the fanciful, artistic spirit in general poetic,—the spirit we look to find in any art whatsoever, or in the



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beautiful phenomena of life, as we do on the other hand the contents and effect of a poetic work as such. But the two things are fundamentally different. And, when one speaks scientifically and without playing upon words, then shall music not be poetry, but music. Yes, she much rather begins just there where poetry stops. For the tone-poet there never lived a Lessing, at least none ever wrote a 'Laocoön' for him."

The modern tone-poet answers: "With the old composers the play of form predominated, through which poetic ideas would here and there shimmer forth. With the tone-poet Beethoven the poetic thought dominates over the play of form. Therefore, you play your composers, we interpret our tone-poets. Upon the whole, Beethoven's art was intrinsically not music at all, but universal art, for the expression of which he did, to be sure, use tones. This universal art, however, we call poetry, for lack of a better word. Besides, the universal art is rather bud-like and veiled in Beethoven's works; and so he would now and then fall into the error of composing. But that was not yet the true Beethoven. When he at last found himself out, then the tone-poet Beethoven crushed composition to atoms by virtue of this universal art, he the giant, the Titan."

"Now here are two more titles you give your Beethoven," interrupts the other one,—"two titles still worse than tone-poet. My Beethoven does not bear them. For a giant is always a monstrosity, just as much as a dwarf; and the true artist can never be otherwise than a measuredly harmonious man. I wish, indeed, that all the music since Beethoven were somewhat less gigantic, it would then be somewhat more enjoyable. The Titans were, of all things, wild rebels of a very inartistic sort. They wanted to storm heaven, and were cast into Tartarus. But Apollo is enthroned in heaven, and to the Muses and Graces heaven stands open. You deem it a dishonor to your Beethoven to call him a composer. I deem it a dishonor to have my Beethoven called a giant or a Titan." So speaks the critically severe man.

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Yet, in spite of all this, Beethoven must put up with the title of "tone-giant" nowadays,—we are once for all fond of big words. And friends of this word will say it is only used comparatively, to begin with, since Beethoven gigantically overtopped his honored predecessors and contemporaries. But now there are many connaisseurs and warm admirers of Beethoven in whose eyes he is by no means the greatest composer, but — corresponding to our thematic sentence in the Conversation Lexicon — *one* of the greatest. Others hold this restriction to be a desecration, and swear he was the greatest. But those who are only willing to let him pass as "one" of the greatest masters may belong to two entirely opposed and even mortally inimical parties,— they may be strict classicists or Wagnerians. The former refuse to place him unconditionally above his predecessors, the latter to rank him below his newest followers. In this they once more have in mind two different ideals in art and two different Beethovens.

Now, if Beethoven's being a "composer" is contested, he will still probably be allowed to pass, with the third word of our theme, as "a master of instrumental music." Yes or no. For, weighed more exactly, this word must mean, in our connection: instrumental mastery was the most individual and best, the epoch-making element in Beethoven's art-work. And, with this explanation of the meaning, there immediately rises once more the spectre of the two Beethovens.

Many people used to say, and many still say to-day, "It is Beethoven's highest glory that he raised pure instrumental music to its summit." "Not his highest," corrects a disciple of the youngest school; "for his still higher glory was that he overthrew pure instrumental music, and in his last symphony dissolved the mere play of the instruments in a blended tone- and word-poem. That, after this ninth symphony, he began to sketch out still a tenth, was a, happily not completed, blunder: the ninth had to be the last one. Yes, it ought to have remained the last of all symphonies in general, and, properly speaking, no man ought ever to have written another

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symphony. Henceforth it is all over with pure instrumental music, and every further attempt in this domain is and will be nothing but reaction and restoration. Thus is it also the highest glory of Beethoven's last quartets that they cease to be real quartets, and hence must be the last ones; and above all his quartets and symphonies stands the *Missa solennis*, which should not rightly be called a mass any more, either. The symphony is dissolved in the interchanging song of the instruments and the vocal choir. The ninth symphony becomes a secular *Te Deum*, and the mass a sacred symphony, as music has become poetry in both. Beethoven's unequalled mastery begins just there where the instrumental composer stops. How can one, then, seek the summit of his glory in instrumental music?"

Such and similar opinions are to be heard often enough now. Only other people have quite another Beethoven. The overwhelming majority of his works belong to pure instrumental music, as it has stood ever since Haydn commandingly in the centre of our classic art of music. The sonata-form was the most familiar to Beethoven, the first and last in his musical thinking and creating; and even the *finale* of the ninth symphony is built up upon the ground-plan of a grandiosely extended rondo. The most individual melodies of Beethoven are instrumentally conceived. Where he writes for instruments, there flows the stream of his musical invention far more copiously, freely, and immediately than when he writes for the voice. He gave his best song to the violin and pianoforte, whereas he not seldom actually wrestles with the human voice, in absolute contrast to Mozart, whose most original melodies were of a vocal nature. Therefore did Mozart, according to the spirit of his melodic invention, stand much nearer to the people of song, the Italians, than Beethoven did. But, on the other hand, pure and classic instrumental music remains the highest national possession of German art. And who has contributed more towards winning musical supremacy for the Germans of the nineteenth century than Beethoven, the instrumental composer?

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Moreover, the symphonist Beethoven is known to have written also a "Fidelio." And one would think that both opponents could shake hands and acknowledge a common Beethoven in the same terms over this work which shows genuinely orchestral and genuinely vocal effect as so equally justified and so intimately blended. They will, however, not do so. He who sees in Beethoven the exalted master of the classic ideal will quite especially rejoice over this classic opera, this "Fidelio," which the instrumental master wrested from his recalcitrant nature with pains and industry; for the greatest dramatist of the orchestra and the concert-room had to fight to master the dramatic spirit of song and the stage. So has the musical world, too, worked itself, after decades of opposition, up to the understanding of this single opera. And yet this world is no longer undivided, and there are here also two Beethovens. The Beethoven of the classicists won a great throw in "Fidelio": the Beethoven of the true Wagnerian, on the contrary, made in "Fidelio" a great blunder. He ought, upon the whole, not to have written an opera; for at that time it was too early for the music-drama, and already too late for the opera. Fifty years ago many music-lovers kicked against "Fidelio" because it was too unoperatic; and to-day it is already too operatic for many people. One cannot please everybody, but still less can one please all times. A history of the stock-fluctuations of great artists and their works in that æsthetic stock-exchange, whose days are counted by decades and centuries, would make an extremely instructive book, a supplementary volume to the history of art, full of gleams of light upon the history of culture. Beethoven now stands at the zenith of the most universal recognition. But the time is already at hand when just historical criticism will have to "save" Beethoven, just as it sees itself forced to-day to save Handel and Mozart, to prove and expound the good right of the Handelian "stencil-plate," that the ponderous choruses of the "Messiah" are still something more than "elephants' tramping," to show that Mozart's "Don Giovanni" was just as much a Ger-

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man production as Goethe's "Iphigenie," and that the *finale* of the G minor quintet is something better than "cobbler's-music," after all. This is, once for all, the way the world wags; and Beethoven's turn will come soon enough.

Beethoven belongs to the "Viennese school." So says our text, and so did people in general use to say. Nowadays one hears this designation but seldom. Yes, it will seem to many a disparagement of Beethoven; for many modern musicians, whose forte, upon the whole, is not the history of art, favor the opinion that true genius falls ready-made from heaven. But, for all that, Beethoven did make a quite special study of the works of his great Viennese predecessors, and found in Vienna the prepared field for his most individual production. A time will come when people, more just than they are to-day, will erect a sculptured group somewhere in Germany, which will show on its pedestal three men united hand in hand,—Haydn, Mozart, and Beethoven, the three equally well-born great masters of the classical Viennese school. Nowadays people prefer to set up separate monuments to Mozart and Beethoven, and none at all to Haydn. They do not like to be reminded of that community of the three Viennese, as also our poetical romanticists would not once hear of the community of Goethe and Schiller. Some acknowledge Beethoven in his historical connection with the great epoch of instrumental music that had its geographical centre in Vienna: others deem Beethoven, like a musical Shakspere, an epoch in himself alone. He who sees in Beethoven the completer of classical music will count him in with the Viennese school. But he who thinks Beethoven only found himself out when he had become the pioneer of a new modern-romantic art will place him in direct antithesis to the "Viennese masters."

The text of our old Conversation Lexicon was so soberly concerned with facts that controversy over it seemed almost impossible. Now we see that agreement over it is far more impossible.

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But the contestants at least agree in the end that Beethoven was a martyr. At once the expiation and the consecration of glory is grief, and immortality is won only through the deepest sorrow. Beethoven underwent and sang the martyrdom of artistship like few among our great geniuses.

"He was a martyr of his contemporaries," says one. "No, he was the martyr of himself," says the other. And so both have again two martyrs, two Beethovens. Each one describes his own martyr more exactly, so as to convince the other.

"His contemporaries," so says the first, "did not understand nor appreciate Beethoven. While they undervalued him, they stunted his joy in creating. For a while, to be sure, they did vouchsafe him increasing success; but, the higher and more unique the master grew up out of himself, the smaller grew the number of those who followed him on new paths, and at last he stood almost solitary."

The other replies: "The legend of the misappreciation of Beethoven has lately become a sort of dogma. The statement, too, has been practically turned upside down; and every musician who finds no recognition thinks he is therefore a Beethoven. That we rank Beethoven higher than his contemporaries did is quite natural, just because he is a truly great master. The little masters are sufficiently appreciated during their lifetime often enough to be all the more surely forgotten after their death: their contemporaries are 'through' with them. They could not get through with Beethoven, any more than with Shakspere or Michel Angelo. Only through living on after death, through ever-renewed fructifying of future periods of culture, is immortality won. In our materialistic times there are people who wish to be so honored and rewarded during their lifetime as one would honor or reward Shakspere or Beethoven, long after his death, if one could still do it. They would, as the saying is, 'get to heaven in

PADEREWSKI

played his "Minuet" many times during his last visit to this country, and it was thought by many to be his most taking number, not so much on account of the composition itself as for his perfect rendition, which cannot be equalled save upon the

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their shoes and stockings,'— a feat, nevertheless, in which no one has as yet had good luck."

His opponent, as a reasonable and idealistic person, cannot exactly contradict this, only he pulls a long list of clippings from his pocket, which he has collected from many years of the *Leipziger Allgemeine Musikzeitung*, from the close of the last century to the thirties of the present one. They are a lot of fragments of criticisms which the then highly respected and influential paper had dedicated to Beethoven's works on their first appearance. There stands written about, say, the pianoforte sonatas, op. 10, that the thoughts are wildly heaped up upon one another, and so grouped together in a rather bizarre manner that an artificial darkness is produced; or about the violin sonatas, op. 12, that here one finds "learned massiveness without good method,— no nature, no song; but if Beethoven would deny himself more, and strike out into the path of nature, he would, with his talent and industry, surely do much that was good yet," etc.; or about the first version of "Fidelio," that the whole was not remarkable either for invention or execution, no new idea lay at the bottom of the vocal numbers, the choruses lacked effectiveness; or about the ninth symphony, that it was a highly curious going astray of a totally deaf man. From these and many worse carpings must then go forth that Beethoven was a genius misunderstood by an enormous majority of his contemporaries, that he was a martyr to the stupidity of his day, as hardly another great master ever was. Only if one were to bring together, with equal care, all the hapless scribbling that has been printed in important and insignificant publications about our most famous musicians, painters, poets, and authors, one would find that they were nothing but misunderstood geniuses, nothing but martyrs of their contemporaries. Yet the conclusion would be nearer the truth, that one should not care for the doings of small trade-criticism at all.

Let us think of Beethoven not only as the master who lived from 1770 to 1827, but as the lofty immortal who will live on and exert his influence through centuries to come, as long as music is music. Then we must say: He has suffered more after his death from the incredible bombast of his eulogists than during his lifetime from the carping of his adverse critics; and his works have been more heretically calumniated after his death through the transcendental interpretations of mad enthusiasts than during his lifetime by the poverty-stricken analyses of incompetent reviewers.

Beethoven's and Mozart's individualities are almost equally woven-around with myths. Yet a characteristic difference is to be observed in the points of departure and objective goals of these myths. Mozart's legendary circle tells us for the most part of the wonderful personal gifts of the master; Beethoven's, of the master's struggles, sufferings, and working. The former tries to give us the key to the miracle that a genius fell from heaven: the latter offers us the key to the secret meaning of the works of a genius who was on earth the untiring forger of his own fate. Corresponding to this, the Mozart myths have been more of a biographical nature: the Beethoven ones have become in part art-historical.

In these later days a new nucleus of legend has been added to the rest, —that Beethoven was the oldest master of national German music. "Legend" is just as forgetful as she is strong in memory. And so she has here forgotten the thoroughly and originally German older art of Handel, Bach, Gluck, Haydn, and Mozart, so that we may forget it, too, and stamps Beethoven as the earliest national musician, so that we shall recognize in his most-modest — follower the wholly national master.

The Beethoven of history needs no uplifting at the expense of his predecessors and contemporaries; but the Beethoven about whom this "national" legend now comes up is just once more the other Beethoven.— W. H. RIEHL, *Musikalische Charakterköpfe* (much abridged).

Symphony No. 9, in D minor (~~Choral~~), Op. 125. **Ludwig van Beethoven.**

ORCHESTRAL PART.

I.	*Allegro, ma non troppo, un poco maestoso* (*D minor*)	2-4
II.	*Molto vivace* (*D minor*)	3-4
	Presto (*D major*)	2-2
III.	*Adagio molto e cantabile* (*B-flat major*)	4-4

CHORAL PART (Text from Schiller's "Ode to Joy.")

IV.	*Presto* (*D minor*)	3-4
	Allegro assai (*D major*)	4-4
	Presto (*D minor*)	3-4
	Recitative, baritone (*D minor*)	3-4

O dearest brothers, these tones no longer!
Rather let us raise together now our voices,
And sing more joyfully!

Baritone solo and chorus; Allegro assai (*D major*) 4-4

Joy, thou spark of heavenly brightness,
Daughter from Elysium!
Hearts on fire, with steps of lightness,
On thy holy ground we come.

Thou canst bind all, each to other,
Custom sternly rends apart;
All mankind are friend and brother
Where thy soft wing fans the heart.

Quartet and chorus; Allegro assai (*D major*) 4-4

He whom happy fate has granted
Friend to have and friend to be,
Faithful wife who never wanted,
Mingle in our jubilee.

Yes, who in his heart's sure keeping
Counts but one true soul his own,
Who can not,—oh, let him, weeping,
Steal away and live alone.

Joy all living things are drinking,
Nature's breasts for all do flow;
Good and evil, all unthinking,
On her rosy way we go.

Kisses gave she, wine-crowned leisure,
Friends in death, ay, true to friends.
Meanest worm hath sense of pleasure,
Before God the Cherub stands.

Tenor solo and male chorus; Allegro assai vivace. Alla Marcia (*B-flat major*) . . . 6-8

Joyous as yon orbs of gladness
Speed along their path on high,
Brothers, come! Away with sadness,
Let us on to victory.

Chorus; l'istesso tempo (*D major*) 6-8

Joy, thou spark of heavenly brightness, etc.

Chorus; Andante maestoso (*G major — G minor*) 3-2

Oh, embrace now, all ye millions!
Here's a kiss to all the world.
Brothers, o'er yon azure fold
Is a loving Father's dwelling.

Why on bended knees, ye millions?
Feel ye your Creator near?
Search beyond that boundless sphere,
High among the star pavilions.

Chorus; Allegro energico, sempre ben marcato (*D major*) 6-4

Joy, thou spark of heavenly brightness, etc.
Oh, embrace now, all ye millions, etc.

Quartet and chorus; Allegro ma non tanto (*D major*) 2-2

Joy, thou daughter from Elysium, etc.

Chorus; Prestissimo (*D major*) 2-2

Oh, embrace now, all ye millions, etc.

We will once more let Berlioz speak. He says: —

"To analyze such a composition is a difficult and dangerous task which we have long hesitated to undertake,— a rash attempt, the excuse for which can only be our persevering efforts to put ourselves at the composer's point of view, to penetrate the inner meaning of his work, to experience its effect, and to study the impression it has hitherto made upon certain exceptional organizations and upon the public. Among the various judgments that have been passed upon this score, there are, perhaps, no two in which the statements are identical. Certain critics regard it as a *monstrous piece of madness;* others see in it nothing but the *last glow of an expiring genius;* some, more prudent, declare that they understand nothing in it at present,

but do not despair of appreciating it, at least approximately, later; most artists consider it an extraordinary exception, of which some parts, nevertheless, still remain unexplained or without any apparent aim. A small number of musicians, naturally inclined to examine with care everything that tends to enlarge the domain of art, after repeatedly reading it, and listening to it attentively, affirm that this work seems to them the most magnificent expression of Beethoven's genius: this opinion, as we think we said on a preceding page, is the one we share.

"Without seeking what ideas personal to himself the composer may have wished to express in this vast musical poem, a study in which the field of conjecture is open to every one, let us see if the novelty of the form be not justified here by an intention independent of all philosophic or religious thought, equally reasonable and beautiful to the fervent Christian, to the pantheist and the atheist, by an intention, in fine, that was purely musical and poetic.

"Beethoven had already written eight symphonies before this one. To go beyond the point he had then reached with the aid of instrumentation alone, what means were left him? To add voices to the instruments. But, to observe the law of *crescendo*, and to throw into relief in the work itself the power of the auxiliary he wished to give to the orchestra, was it not necessary to let the instruments still figure alone in the foreground of the picture he purposed unfolding? . . . This premise once admitted, one can very well imagine him to have been led to seek a mixed form of music to serve as a connecting link between the two great divisions of the symphony: instrumental recitative was the bridge he dared to throw across the chasm between chorus and orchestra, and over which the instruments passed to join the voices. The passage across once established, the composer must have wished to account for it by announcing the fusion that was about to take place; and it was then that he, speaking himself through the voice of a singer, cried out, using the notes of the instrumental recitative that he had just played, '*Friends! no more of such chords, but let us strike up pleasanter songs, and more joyful!*' Here we have, so to speak, the treaty of alliance concluded between chorus and orchestra: the same phrase of recitative, pronounced by both, seems to be the formula of the oath. The musician is then free to choose the text for his choral composition: it is of Schiller that Beethoven will ask it. He lays hold upon the "Ode to Joy," colors it with a thousand tints which poetry alone could never have made sensible, and proceeds to grow in pomp, grandeur, and brilliancy up to the end.

"Such is perhaps the more or less plausible reason for the general plan

of this immense composition, of which we are now going to study all the parts in detail.

"The first movement, bearing the stamp of sombre majesty, resembles none of those Beethoven had previously written. The harmony is sometimes of excessive audacity. The most original designs, the most expressive phrases, hurry on, cross each other, intertwine themselves in every direction, but without either producing obscurity or blocking up the thoroughfare. The result, on the contrary, is an effect of perfect clearness; and the multitudinous voices of the orchestra, each one lamenting or threatening in its own way and its own special style, seem to form but a single whole, so great is the force of sentiment that animates them.

"This *allegro maestoso*, written in D minor, begins nevertheless on the chord of A, without the 3d; that is to say, on a hold on the notes A, E, making a 5th, and struck in *arpeggio* above and below by the first violins, violas, and double-basses, so that the listener does not know whether he is hearing the chord of A minor, of A major, or of the dominant of D minor. This long indecision in the tonality gives much force and a grand character to the entrance of the *tutti* on the chord of D minor. The peroration contains accents at which the whole soul is moved. It is hard to hear anything more profoundly tragic than that song of the wind instruments beneath which a chromatic phrase in *tremolo* on the strings swells and rises little by little, roaring like the sea at the approach of a storm. Here is a magnificent inspiration.

"We shall have more than one opportunity for calling attention in this work to aggregations of notes to which it is impossible to give the name of chords; and we must own that the reason for these anomalies escapes us completely. Thus, on page 17* of the admirable movement of which we have just spoken, one finds a melodic design of the clarinets and bassoons, accompanied as follows in the key of C minor. The bass first strikes F-sharp, carrying the diminished 7th, then A-flat, carrying the 3d, 4th, and augmented 6th, and at last G, over which the flutes and oboes strike the notes E-flat, G, C, which would give a chord of the 6th and 4th, an excellent resolution of the preceding chord, did not the second violins and violas come in and add to the harmony the two notes F-natural and A-flat, which pervert it, and produce a very disagreeable and, happily, very brief confusion.† This passage is not heavily scored, and is of a character wholly

* Page 26, measures 7 and 8, Peters Edition of the full score.

† It is not a little curious that a harmonist like Berlioz should not have noticed that this extraordinary "aggregation of notes," and the other one to which he next calls attention, have a common explanation. Both result from two different chords being struck at the same time. In the first instance, the flute and oboes (with the basses) progress from the chord of the augmented 6th, 4th, and 3d on A-flat to the chord of the dominant

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exempt from harshness. I can not, therefore, comprehend this quadruple dissonance, so strangely brought about and which nothing accounts for. One might think it a misprint; but, on examining carefully these two measures and those that precede them, doubt is dissipated, and one is convinced that such was really the composer's intention.

"The *scherzo vivace* which follows contains nothing of the sort: one finds in it, it is true, several high and medium organ-points on the tonic, passing through the chord of the dominant; but I have already made my profession of faith as to these holds foreign to the harmony, and this fresh example is not needed to prove what excellent results can be obtained from them when the musical sense brings them in naturally. It is especially by rhythmic means that Beethoven has known how to spread so much interest over this charming bit of *badinage:* the theme is so full of vivacity, when it presents itself with its fugued response after four measures, it sparkles with verve afterwards when the réponse, appearing a measure sooner, sketches out a ternary rhythm instead of the binary rhythm adopted at first.

7th on G quite regularly through the minor chord of the 6th and 4th on G. The strings, however, make this progression at the same time, not through the chord of 6-4, but through a passing chord of the 7th, minor 9th, and 11th on the same bass. Of course, these different ways of passing between the same two points do not agree together harmonically; but the shock only lasts for a dotted eighth-note, and is, moreover, lessened by the two conflicting harmonies being *over an octave apart*, and given to instruments of entirely different timbre. The second case Berlioz brings up is more famous, and, if possible, still more irregular. It consists of striking "free" the tonic chord of D minor in its first inversion, on the horns, trumpets, drums, and double-bassoon, and at the same time the chord of the diminished 7th on the leading note of the key over the same bass, in the rest of the orchestra. The result is, naturally, ear-scorching. At a supper that was given to Berlioz in St. Petersburg, Berlioz happened to be speaking of this harmonic anomaly, and asked Adolf Henselt, who sat next him at table, what he supposed Beethoven could really have meant by it. Henselt replied that he had always thought Beethoven's meaning perfectly clear, and, as Berlioz pushed him to explain himself, jumped up from table and struck the debated combination of notes on a pianoforte that stood open in the room, saying, "I always supposed that Beethoven meant *that!*"

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"The middle of the *scherzo* is taken up with a *presto* with two beats to the measure of a thoroughly countrified joviality, the theme of which unfolds itself on an intermediate organ-point, now on the tonic, now on the dominant, with the accompaniment of a counter-theme which harmonizes equally well with both held notes, *tonic and dominant.* This melody is brought back at last by a phrase on the oboe, of ravishing freshness, which, after swaying to and fro for a while on the chord of the dominant major 9th of D, blossoms out in the key of F-natural in a way that is as graceful as it is unexpected. One finds here a reflection of those tender impressions so dear to Beethoven, that are called up by the sight of calm, smiling Nature, the purity of the air, the first beams of a spring sunrise.

"In the *adagio cantabile* the principle of unity is so little observed that one might see two distinct movements in it rather than one. After the first melody in B-flat major and 4-4 time comes another absolutely different melody in D major and 3-4 time: the first theme, slightly altered and varied by the first violins, makes a new appearance in the original key, to bring back the melody in 3-4 time once more, without alteration or variation, but in the key of G major; after which the first theme establishes itself definitely, and does not permit the rival phrase to share with it the listener's attention any more. One must hear this marvellous *adagio* several times to accustom one's self wholly to so singular an arrangement. As for the beauty of all these melodies, the infinite grace of the ornaments with which they are covered, the feelings of melancholy tenderness, passionate faintness, dreamy religiosity they express, if my prose could only give an approximate idea of them, music would have found a rival in written speech such as the greatest of poets himself would never succeed

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in pitting against her. It is an immense work, and, when you have entered into its mighty charm, you can only reply to the criticism reproaching the composer for his violation of the law of unity: So much the worse for the law!

"We are nearing the moment when the voices are to be joined with the orchestra. The 'celli and double-basses strike up the recitative we have already spoken of, after a *ritornello* of the wind instruments, harsh and violent as a cry of wrath. The chord of the major 6th, F, A, D, with which this *presto* opens, is altered by an *appoggiatura* on B-flat, struck at the same time by the flutes, oboes, and clarinets: this sixth note of the scale of D minor grates horribly against the dominant, and produces an excessively harsh effect. It well expresses fury and rage; but I do not yet see what can excite such feelings here, unless the composer, before having his singer sing, '*Let us strike up pleasanter songs*,' meant, by a queer caprice, to calumniate instrumental harmony. He seems to regret it, though, for between every two phrases of the recitative of the basses he takes up again fragments of the three preceding movements, as so many recollections that are dear to his heart; and more than this, after this same recitative, he places in the orchestra, in the midst of an exquisite selection of chords, the fine theme which the voices are soon to sing to Schiller's ode. This song, of a gentle and calm character, grows animated and brilliant little by little, in passing from the basses, which give it out first, to the violins and wind instruments. After a sudden interruption the whole orchestra takes up the furious *ritornello* already mentioned, which announces here the vocal recitative.

"The first chord is again based upon F, which is supposed to carry the 3d and 6th, and really does carry them; but this time the composer is not content with the *appogiatura* B-flat, he adds G, E, and C-sharp, so that *all the notes of the minor diatonic scale* are struck at once, and produce the

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following frightful assemblage of sounds,— F, A, C-sharp, E, G, B-flat, D. "When the French composer Martin, called Martini, wished forty years ago to produce an analogous orchestral howling in his opera 'Sapho,' by employing together all the diatonic, chromatic, and enharmonic intervals at the moment when Phaon's lady-love hurls herself into the waves, without examining the opportuneness of his attempt and without asking whether or not it implicated the dignity of the art, it is certain that his object could not be misunderstood. Here my efforts to discover Beethoven's object are completely futile. I see a formal intention, a calculated and well thought-out project to produce two discords, at the two moments that precede the successive apparitions of the recitative in the instruments and in the voice; but I have sought hard for the reason for this idea, and am forced to admit that I do not know it.

"The singer, after singing his recitative, the words of which are, as we have said, by Beethoven, exposes alone, with a light accompaniment of two wind instruments and the string orchestra *pizzicato*, the theme of the 'Ode to Joy.' This theme keeps appearing up to the end of the symphony: one always recognizes it, and yet it changes aspect continually. The study of these divers transformations is all the more interesting, that each one of them brings about a new and sharply defined shade in the expression of a single emotion, that of joy. This joy is at first full of sweetness and peace. It becomes a little more lively when the female voices come in. The time changes. The phrase, first sung in 4-4 time, reappears in 6–8, formulated in continual syncopations. It assumes a stronger, more agile character which approaches the warlike. It is the parting song of the hero sure of victory. You think to see his armor sparkle and hear his measured tread. A fugued theme, in which we find once more the original melodic design, serves for a while as a subject for the orchestra's sport. We recognize the movements of an active crowd full of energy. . . . But the chorus soon returns, and sings energetically the joyful hymn in its original simplicity,

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aided by the wind instruments, which play chords in following the melody, and crossed in every direction by a diatonic design played by all the strings in unison and octaves.

"The *andante maestoso* that follows is a sort of choral sung at first by the tenors and basses of the chorus, joined to the trombones, 'celli, and double-basses. The joy here is religious, grave, boundless. The chorus is silent for an instant to take up once more its broad chords after a solo of the orchestra from which results an organ effect of great beauty. Next comes a grand *allegro* in 6-4 time, in which from the very beginning the first theme, already so often and so variously reproduced, and the choral of the preceding *andante* are united. The contrast between the two ideas is made still more marked by a rapid variation of the joyful song played over the long notes of the choral, not only by the first violins, but also by the double-basses. Now it is impossible for the double-basses to play so rapid a succession of notes. And one cannot explain how a man so skilful in the art of instrumentation as Beethoven was could have so forgotten himself as to write such a passage for that heavy instrument. There is less vigor, less grandeur, and more lightness in the style of the next movement: an artless gayety, first expressed by the four solo voices, and then more warmly colored by the addition of the chorus, forms the basis of it. A few tender and religious accents alternate twice with the gay tune, but the *tempo* grows more rapid: the whole orchestra bursts forth, the instruments of percussion — kettle-drums, cymbals, triangle, and big drum — roughly strike the strong beats of the measure. Joy has resumed its sway: it is popular joy, tumultuous, and would resemble an orgy, did not all the voices once more stop on a solemn rhythm to send, in an estatic exclamation, their last salutation of love and respect to religious joy. The orchestra finishes alone, not without throwing out fragments of the first theme, of which one does not tire."

We add to this the original text of those portions of Schiller's "Ode to

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Joy" set by Beethoven in this symphony, together with a literal prose translation into English: —

Freude, schöner Götterfunken,	Joy, beautiful spark of the gods,
Tochter aus Elysium,	Daughter from Elysium,
Wir betreten feuer-trunken,	We, fire-drunk, enter
Himmlische, dein Heiligthum!	Thy sanctuary, thou heavenly one!
Deine Zauber binden wieder,	Thy magic binds together again
Was die Mode streng getheilt; *	What Fashion has sternly sundered; *
Alle Menschen werden Brüder,	All men become brothers
Wo dein sanfter Flügel weilt.	Where thy mild wing sways.

* "In Schiller's poem, which he (*i.e.*, Beethoven) set to music in his wonderful *finale* to the Ninth Symphony, he recognized, above all else, the joy of Nature liberated from the thraldom of 'Fashion.' Let us note the curious way in which he takes the poet's words: —

'*Deine Zauber binden wieder,*
Was die Mode streng getheilt.'
(Thy magic binds together again what Fashion has sternly sundered.)

. . . "Beethoven puts these words under his melody simply as the text to a song, in the sense of making the spirit of his melody agree in a general way with the character of the poetry. He pays hardly any attention at all to what is understood as correct declamation,— that is to say, in the dramatic sense,—and lets also this verse, '*Was die Mode, streng getheilt*' (what Fashion has sternly sundered), pass by without any special emphasis upon the words, while singing off the first three stanzas of the poem. But then, after an unheard-of climax of dithyrambic enthusiasm, he at last takes the words of this verse in their fullest dramatic-emotional significance; and, when he repeats them in a threatening, almost raging unison (*sic!*), he finds the word '*streng*' (sternly) inadequate to the expression of his wrath. It is curious that this more measured epithet for the action of Fashion was owing to a weaker afterthought of the poet's; for Schiller had it, in the first edition of his song to joy: —

'*Was der Mode* SCHWERT *getheilt!*'
(What Fashion's *sword* has sundered!)

Now, this 'sword' did not strike Beethoven as saying the right thing. It seemed to him too noble and heroic to be applied to Fashion. So, in the fulness of his own plenipotence, he changed it to '*frech*' (impudently). And now we sing: —

'*Was die Mode* FRECH *getheilt!*'
(What Fashion has *impudently* sundered!)

Can anything be more significant than this act of passionate violence on the artist's part? We think to see before us Luther in his wrath against the pope'.— RICHARD WAGNER, *Beethoven.*

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Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Laufet, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder! über'm Sternenzelt
Muss ein lieber Vater wohnen.
Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn über'm Sternenzelt!
Ueber Sternen muss er wohnen.

He who has won the great throw
Of being the friend of a friend,
He who has won a sweet wife,
Let him mingle his rejoicing (with ours)!
Yes, he who calls but a single soul
His own on the whole earth;
And he who has not been able to do this,
Let him steal away weeping from this bond.

All beings drink joy
At Nature's breasts;
All good ones and all wicked
Follow her rosy foot-prints.
She gave us kisses, and the vine,
A friend proved in death;
Voluptuous pleasure was given to the worm,
And the Cherub stands before God.

Glad, as His suns fly
Through the gorgeous plain of heaven,
Run, brothers, run your path,
Joyfully, like a hero to victory.

Embrace one another, ye millions!
This kiss to the whole world!
Brothers, above the starry tent
Must dwell a dear Father.
Ye throw yourselves down, ye millions?
Hast thou an inkling of thy Creator, O world?
Seek Him above the starry tent!
Above stars must He dwell.

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Friday Afternoon, December 23, at 2.30.

Saturday Evening, December 24, at 8.00.

PROGRAMME.

Mendelssohn - - - - Symphony in A major, "Italian"

Tschaikowsky - - - Concerto for Pianoforte No. 2, in G major

Lalo - - - - - - - Overture, "Le Roi d'Ys"

Soloist, Signorina EUGENIA CASTELLANO.



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Mr. H. HOYER, Viola.
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Mr. E. STRASSER, Clarinet.
Mr. EMIL MAHR, Violin.

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PROGRAMME.

1. BEETHOVEN. Quartette, F major. Op. 59, No. 1.
2. GRIEG. Piano and 'Cello Sonata, A minor. Op. 36.
 MR. JOSEPH ADAMOWSKI AND MR. SHERWOOD.
3. MENDELSSOHN. Trio, D minor. Op. 49.
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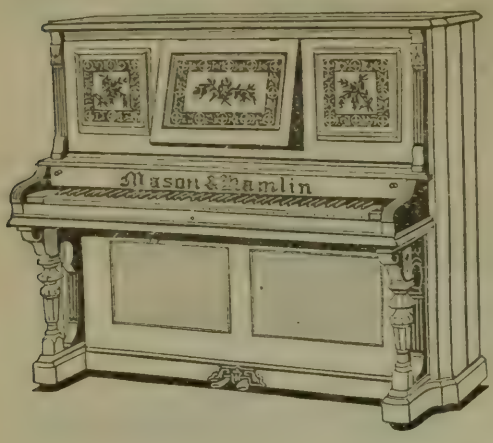
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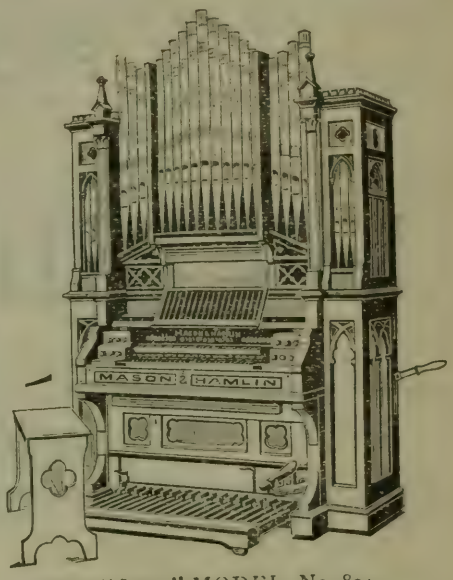
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Friday Afternoon, December 23, at 2.30.

Saturday Evening, December 24, at 8.00.

PROGRAMME.

Edouard Lalo – – – – – Overture, "Le Roi d'Ys"

Soli for Piano *

a Chopin – – – – – Nocturne in E minor (Op. posthumous)
b Chopin – – – – – – – – – Scherzo in B minor
c Martucci – – – – – – – – – Etude de Concert

Richard Wagner – – – – "Waldweben" from "Siegfried"

Felix Mendelssohn-Bartholdy Symphony No. 4, in A major ("Italian")

I. Allegro vivace (A major) – – – – – 6-8
II. Andante con moto (D minor) – – – – 4-4
III. Con moto moderato (A major) – – – – 3-4
IV. Saltarello: Presto (A minor) – – – – 4-4

Soloist, Signorina **EUGENIA CASTELLANO**.

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The Programme for the next Public Rehearsal and Concert will be found on page 321.

*The Tschaikowsky Concerto announced for to-day's concert is necessarily withdrawn on account of the incorrect Orchestral parts provided.

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EDOUARD-VICTOR-ANTOINE LALO was born at Lille on Jan. 27, 1823. He studied the violin at the Conservatoire in his native town under a good German teacher, Baumann. He went to settle in Paris about 1858, where he soon became the regular viola of the noted Armingaud-Jacquard Quartet, and began to devote himself more and more earnestly to composition. For some time, however, he was hardly known, except as a fine quartet player; but in 1867 he competed at the *concours* at the Théâtre-Lyrique with an opera, "Fiesque," which was given the third place in the competition, but was not accepted for performance at the theatre, nor later in Brussels. But it has since been published, and portions of it were given at the Concert National in Paris in 1873. The ballet music from this opera was given with great success as a "Divertissement" at the Paris Concert Populaire in 1872. Lalo's next important work was a violin concerto in F, played by Pablo de Sarasate at the Concert National on Jan. 4, 1874. This was soon followed by his Symphonie Espagnole for violin and orchestra, which Sarasate brought out with immense success at the Concert Populaire on Feb. 7, 1875: it was given at the Crystal Palace in Sydenham on March 30, 1878, and has twice been played at the Symphony Concerts in Boston by Mr. C. M. Loeffler. After the success of these two violin concertos Lalo's position as a composer for the concert-room was firmly established in Paris. He followed them up with other compositions for violin or 'cello with orchestra, and with the overture to "Le Roi d'Ys," an opera which he

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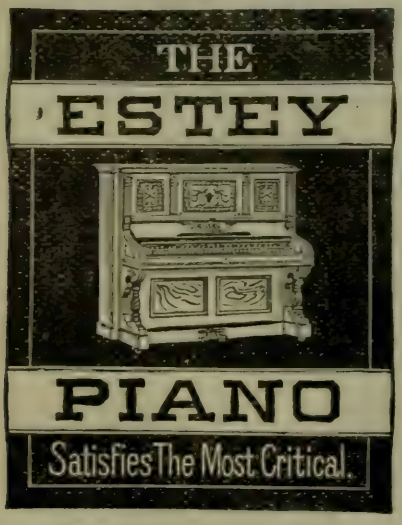
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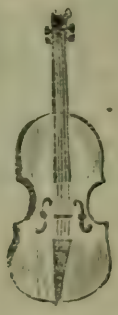
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had had for some time in his portfolio in a half-finished state. On March 6, 1882, a grand ballet by him, "Namouna," was brought out at the Académie de Musique; but the style, and especially the orchestration, were unaccustomedly fine for the ballet-lovers at the Opéra, and it had only fifteen performances. It was not until selections from the music were given as an orchestral suite in the concert-room that the work met with the success it merited.

Being thus partially consoled for his failure at the Académie de Musique, Lalo set to work to finish his opera, "Le Roi d'Ys," and to write a symphony in G minor, which latter was given at Lamoureux's concerts in the Cirque d'Eté on Feb. 13, 1887, and had at least a *succès d'estime* with musicians. "Le Roi d'Ys" was brought out at the Opéra-Comique on May 7, 1888, and had a thorough success. It was awarded the Monbinne biennial prize of 3,000 francs ($600) by the Académie des Beaux-Arts, and reached its hundredth performance on May 7, 1889; that is, in one year. It is a five-act opéra-comique, the text by Edouard Blau. The scene is laid in Brittany in the sixth century, and the subject is the destruction of the city of Ys by the waters of the ocean. It may stand as one of the most successful of modern French opéras-comiques. The overture has held its own in the concert repertory in France as but few other compositions of its sort have succeeded in doing. Lalo was made Chevalier of the Legion of Honor in 1880. As a composer, he is notable for the graceful expressiveness and peculiar piquancy of many of his themes, for a Gallic *chic* and raciness in his treatment of them, and, above all, for his almost phenomenal skill in orchestration.

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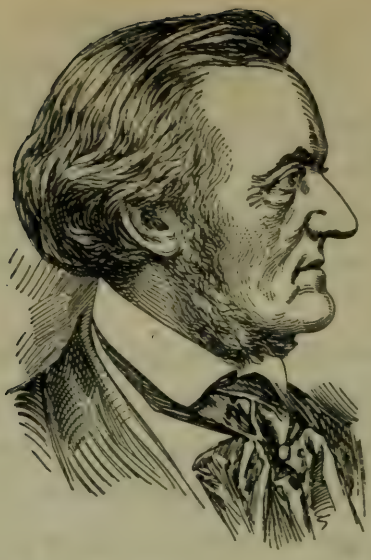
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Waldweben (Forest Sounds), from "Siegfried," Act II., Scene 2. Richard Wagner.

This excerpt from Wagner's "Siegfried" (the third drama in the cyclus, "Der Ring des Nibelungen") is taken from the second act, just after Mime, the dwarf, has left Siegfried alone in the woods opposite the entrance to the cave in which Fafner, the giant, under the guise of a mighty dragon, guards the treasure of the Nibelungs. The boy Siegfried is unconsciously about to fulfil the first part of his destiny,— to kill Fafner, and gain possession of the magic ring and helmet which form part of the Nibelung treasure. Left alone in the forest, he falls a-dreaming about what his unknown mother may have been like, lying on the grass at the foot of a great tree. Soon the song of birds meets his ear: he tries to imitate it on a reed pipe he cuts with his sword; but, failing to produce any melody from

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the simple instrument, he throws it away, and plays a lively tune on his horn. Fafner awakes at the strains; and a fight ensues, in which he is killed by the young hero. Siegfried finds some of the dragon's blood on his fingers, and puts them to his mouth to suck the blood off; but, as soon as the blood touches his tongue, he finds that he can understand the song of the birds. A forest bird sings to him of the fair Brünnhilde who lies asleep on the top of a mountain, guarded by a raging fire which none but the bravest can pass through. Siegfried is fired on by the description; and, following the bird as it flies before him to guide him to Brünnhilde's rock, he rushes on to the conquest of the beauteous Valkyrie. This ends the act.

The selections arranged by Wagner for concert performance under the title of "Waldweben" (Forest-weaving; *i.e.*, the interweaving of woodland sights and sounds, of sunlight and shadow, of the birds' song with the rustle of the leaves and the brook's babbling) omits all, or most of, the scene with the dragon. It comprises a wonderfully graphic and picturesque musical representation of the sounds of the forest and the singing of the birds, and ends with Siegfried's departure after his bird guide.

Here, as elsewhere in his writing, Wagner has obtained the most exquisite effects from a large mass of strings divided into many parts. The predominant thematic material is the bird-song and Siegfried's own motive. The slow passage in 6-8 time on the 'celli and other lower strings is the motive of Siegfried's yearning after his mother. Siegfried's horn-motive will be easily recognized. The whole thing is little more than a piece of tone-painting; but as such it has hardly been surpassed for vividness and

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beauty of color. It is one of those tone-pictures that hardly need an explanation, so recognizable is the poetico-picturesque intention, and so graphically is it realized. Especially noteworthy is the way in which the composer has here suggested — and by the same means — the effect of shimmering light and the rustling of the leaves in the breeze. The bird-song is unmistakable.

ENTR'ACTE.

Eftsoones they heard a most melodious sound,
Of all that mote delight a daintie eare,
Such as attonce might not on living ground,
Save in this paradise, be heard elsewhere;
Right hard it was for wight, which did not heare,
To read what manner musicke that mote bee;
For all that pleasing is to living eare
Was there consorted in one harmonee;
Birdes, voices, instruments, windes, waters, all agree:

The joyous birdes, shrouded in chearefull shade,
Their notes unto the voyce attempred sweet;
Th' angelicall soft trembling voyces made
To th' instruments divine respondence meet;
The silver sounding instruments did meet
With the base murmure of the waters fall;
The waters fall with difference discreet,
Now soft, now loud, unto the wind did call;
The gentle warbling wind low answered to all.

SPENSER, *The Faery Queene*, Book 2, Canto 12

My intimacy with Mendelssohn had begun in Rome in an odd enough



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way. At our first interview he spoke about my cantata of "Sardanapale," crowned by the Institut of Paris, parts of which my co-laureate, Montfort, had played him. Having myself evinced a thorough aversion for the first *allegro* of that cantata,—

"Well and good," cried he, full of joy, "I compliment you . . . on your taste! I had feared that you were satisfied with that *allegro.* Frankly, it is wretched enough!"

We nearly came to a quarrel the next day, because I spoke enthusiastically of Gluck, and he answered me in a surprised, rallying tone,—

"Ah! you like Gluck!"

Which seemed as much as to say, "How has a musician like you enough elevation of ideas, a sufficiently vivid sense of grandeur of style and truth of expression to like Gluck?" I soon had an opportunity to revenge myself for this little bit of sauciness. I had brought from Paris Asteria's air in the Italian opera of "Telemacco," an admirable piece, but little known. I placed a manuscript copy, without the composer's name, on Montfort's pianoforte one day, when he expected a call from Mendelssohn. He came. Seeing the music, he took it for a bit of some modern Italian opera, and set himself to performing it and, in the last four measures, at the words: *O giorno! O dolci sguardi! O rimembranza! O amor!*" of which the musical accent is truly sublime, seeing that he was burlesquing them in a grotesque way in imitation of Rubini, I stopped him, saying, with a look of confounded astonishment,—

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"Ah! you don't like Gluck?"

"How Gluck?"

"Alas! yes, my dear fellow, this is by him, and not by Bellini, as you supposed. You see that I know him better than you do, and that I am of your opinion . . . more than yourself."

One day I happened to say something about the metronome and its usefulness.

"What is the metronome good for?" cried out Mendelssohn. "It is a very useless instrument. A musician who does not divine the *tempo* of a movement at first sight is a blockhead."

I might have answered that there were a good many blockheads, but kept that to myself. I had written hardly anything then. Mendelssohn knew only my Irish melodies with pianoforte accompaniment. Having asked one day to see the score of the overture to "King Lear," which I had just written at Nice, he first read it through attentively and slowly, then, just as he was about to touch the pianoforte to play it (a sort of thing he did with incomparable talent),—

"Now give me your *tempo*," said he.

"What is the use? Didn't you tell me yesterday that every musician who did not divine the *tempo* of a piece at first sight was a blockhead?"

He tried not to show it, but these return thrusts, or, rather, these cudgel blows, annoyed him greatly.

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He never would pronounce the name of Sebastian Bach without adding ironically "your little pupil." In fact, he was a perfect porcupine as soon as music was on the *tapis*: you could not tell where to touch him so as not to wound him. Of an excellent disposition and a charming sweetness of temper, he would easily brook contradiction on any other subject; and I in turn took unfair advantage of his tolerance in the philosophical and religious discussions that used to come up between us at times.

One evening we were exploring the baths of Caracalla together, debating the question of the merit or demerit of human actions and their reward in this life. As I was answering his wholly religious and orthodox expression of opinion by, I forget what enormity, his foot slipped, and down he rolled, with many bruises and scratches, down the ruins of a very steep staircase.

"Admire the divine justice," said I, while helping him up. "I blaspheme, and you fall."

This impiety, accompanied with great shouts of laughter, appears to have struck him as too much of a good thing; and from that moment religious discussions were tabooed. It was in Rome that I first appreciated that fine and delicate musical tissue which bears the name of overture to "Fingal's Cave." Mendelssohn had just finished it, and gave me a pretty accurate idea of it, such is his prodigious skill in playing the most complex scores on the pianoforte. Often, on oppressive sirocco days, I used to go and interrupt him at his work (for he is an indefatigable producer): he would then quit his pen with a very good grace, and, seeing

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me almost dying of the blues, he would try to cheer me up by playing to me whatever I asked for from the works of the masters we both were fond of. How often have I sung the air from "Iphigénie en Tauride," "*D'une image, hélas! trop chérie,*" lying peevishly on his lounge, while he played the accompaniment, seated decorously at the pianoforte! And he used to cry out: "That is beautiful! It is very beautiful! I could hear it from morning till night without tiring, forever, forever!" And we would begin over again. He used to like to make me hum over, with my bored voice and in that horizontal posture, two or three melodies I had written to some of Moore's verses, and which pleased him. Mendelssohn always had a certain esteem for my . . . little songs. After a month of this intercourse, which became at last so full of interest for me, Mendelssohn disappeared without saying good-by; and I have not seen him again since.—HECTOR BERLIOZ, *Letter from Leipzig to Stephen Heller.*

At first he (*i.e.*, Berlioz) made me quite melancholy, because his judgments on others are so clever, so cool and correct: he seems so thoroughly sensible, and yet he does not perceive that his own works are such rubbishy nonsense.—MENDELSSOHN, *Letter to Moscheles, Düsseldorf*, 1834.

Forney's "Progress" copies the following from a tombstone near Versailles: "Except in 1859, during which for several days she took lessons on the piano, her life was without stain."

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From many of Mendelssohn's letters we get hints, and perhaps not much more than hints; but, taken together with what we know of Mendelssohn, of his artistic aims and principles, they are very eloquent to whoever has ears to hear. Through them all there runs a current of abhorrence of a musical something — call it essence, spirit, tendency, if you will — which had begun to show itself in his time, and which it were sheer blindness not to recognize as essentially identical with the dominant musical spirit of the present day. Mendelssohn did his best to stem its progress. It aroused a far more strenuous opposition in him than anything the mere "Philistines" could do; and both by precept and example — in his compositions, in his playing and conducting — he fought against it tooth and nail. No doubt he combatted it as something utterly bad and vicious rather than as something he feared might, in the end, prove strong and victorious. He only saw the beginnings of it,— in Liszt, Berlioz, and others,— and his faith was too strong for him seriously to fear that it would ever thrive; for, to his mind, it was as a blasphemy against all that he held most sacred, all that he believed to be most true and eternal in music. He could not foresee that Brahms — that is, the Brahms we now know, the Brahms of the C minor symphony — would one day come out of Schumann, that the Berlioz spawn was to hatch out Saint-Saëns, Massenet, Bizet, and who knows whom else? that the occult forces, then secretly at work, were to bring forth a Richard Wagner, with his "Nibelungen," "Tristan," and "Art-work of the Future." These were all hidden from his sight behind

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the impenetrable veil of the future. But the seeds, the first germs of these, he did see; and, although he was far from rightly estimating their real vitality, their inherent power of growth, he abhorred them with a deeply rooted abhorrence as he would the thing unclean. What were the mere polite trivialities, the drawing-room commonplaces, of the Herz and Hünten "Philistines," in comparison with this new spirit in music, which, if it were not exorcised, would drag the whole art down to utter destruction and ruin? To him the exorcism seemed simple enough, a thing that would be merely a matter of time. To his faith, founded on Bach, Handel, and Beethoven, this spirit might well seem moribund, even in its infancy, yet none the less detestable for all that, and something in the extermination of which it might, upon the whole, be well to assist Nature.

Do not think, for a moment, that I am stating the case too strongly. Of the few surviving musicians who were once intimate with Mendelssohn, who remember him in the daily activity of his musical life, I am very sure there is not one but would agree that, if Mendelssohn were suddenly to return to this earth to-day, and to see our musical doings, hear the compositions we take delight in, know the men whom we crown as heroes,— our Wagners, Liszts, Berliozs, Brahmses, Dvoráks, Rubinsteins,— he would think to find himself in the midst of the crumbling ruins of a devastated art, the shattered and prostrate columns of a desecrated temple. Remember, also, that I am expressing no personal opinion. I am judging no one, neither Mendelssohn nor the men who have come after him, in many ways

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almost supplanted him. I am merely trying to show how the general musical production of our day — above all, how the reigning musical spirit and tendency of our day — would appear if viewed through Mendelssohn's eyes. This new musical spirit, which breathes through almost all of our contemporary composition, sets our responsive hearts a-beating. But Mendelssohn would have looked upon it as veritably *to pneuma akatharton!* — *Scribner's Magazine, February*, 1888.

In spite of the neutrality, the lack of color-quality, which we find in the general run of non-musical sounds, they have certain remarkable modes of affecting us,— modes which we shall encounter, indeed, as prominent factors in the domain of music, but which stand out as exceptional in the case of quite formless sense-impressions. These modes may be distinguished as the soothing and the stimulating.

Where a *non-musical* sound has a soothing character, we shall find that this depends on the very condition which we find to render a *musical* sound insupportably irritating; namely, that it shall be prolonged for a considerable time. And this is the very reason that open-air sounds of a soothing kind are for the most part banished from cities, where all continuity of sound is swamped in fragmentary hubbub, and winds and waters get no chance. Indeed, the only monotonous sound which can address the city-dweller with any soothing power is the distant roar of the streets, the effect of which is too easily destroyed by association, even when not broken in upon by some nearer noise. In the country or by the sea, no the other hand, the prolonged and gentle sounds of Nature have a markedly soothing and even a soporific effect on most organisms. There are, it is true, exceptional cases where the sound of the sea is distinctly objected to, and actually prevents sleep. This effect, however, may probably be referred to the rhythmic character of the waves, the attention being kept alert by a kind of unconscious counting, such as is often induced by the ticking of a clock. Where the general sound of the sea is found unpleasant, in the absence of any such special feature of annoyance, mental elements of association, or the melancholy connected with a sense

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of vastness and fate, are probably at work. I do not remember to have ever heard of a similar objection to the equally monotonous effect of a flowing stream, in connection with which I could much more easily conceive the "beauty born of murmuring sound," which will recur to every reader to be a literal fact. Again, the lulling effect of a gentle voice reading aloud is well known. Here, indeed, the sound is not continuous in the sense of being quite unbroken; but the *timbre* of the separate parts is too diluted and inconspicuous for that annoyance to be possible which would ensue from a formless succession of distinctly colored tones.

In these soothing effects the sense of sight seems to come very far behind that of hearing. To a person who is sensible to refinement of color, daily peace of mind may of course be greatly promoted by a congenial *entourage* in this respect; but no specially lulling effect results from contemplation of any expanse of uniform color, however mild and restful in tint. A soporific effect may indeed be produced through the sense of sight, by an amount of light which distinctly wearies the eye; but this happens more especially when the eye is actively employed, as in reading. It is the result of over-stimulation, but not of a gentle and unbroken uniformity of impression; and, moreover, as a rule, darkness — that is, absence of all visual activity — is the preferable condition of sleep.

Still more remarkable are the effects of sound in the way of stimulation. Of all formless impressions, sounds can give by far the strongest shock to the organism. The phenomenon of starting is a common example of this

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fact. *Tastes* and *smells* cannot affect us with such sudden violence, nor can the stimulus in their case overflow with such rapidity into the general nervous system as to produce a real instantaneous start; and, though we start at the sudden *sight* of something unexpected close to us, it will be noticed that the something is usually either a living creature or else an object in rapid motion. If we open the door and unexpectedly find on the threshold a ladder or some conspicuous inanimate object, we may recoil a step, but we do not start in approximately so violent a manner as if we come upon a human being equally close to us. Or, if we enter a room which we imagine empty, and find some one in it, we often start, whereas the sudden discovery of a new chair or table in the room will have no such effect on us. Here, then, the phenomenon is due to elements beyond the mere sensory impression, and connected with a feeling that the space near us is occupied in a totally unique manner, when the occupying body is a living creature. We carry about an habitual instinct of having around us a certain amount of space in which we are alone, and any sudden violence to this instinct is very unnerving. That this is the true explanation seems to be shown by the fact that the gentlest possible touch, if it gives the same impression of unexpected nearness to a living creature, causes a similar start. The start produced by rapid motion in our immediate vicinity has probably a different source, the instinct, namely, of self-preservation. The start is invariably *from* the exciting object, and resembles the recoil from a threatened blow. Nor are these causes absent in the case of sound

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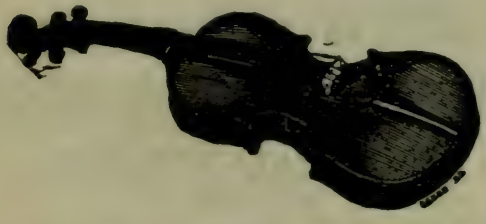
Identical instincts must certainly play a part in the nervous shock produced by a sound which suddenly gives the impression either of a living creature or of some sort of violent motion close to us. But in the starting caused by sound there seems to be often a large element which lies quite outside these instincts. A loud sound will startle us violently without being conceived of as due to anything close to us. There is no sudden adjustment of ideas, as when we start at the sudden proximity of a fellow-creature; and no co-ordination of movements, as in the characteristic recoil from a threatening danger, only a uniquely disagreeable shock to the organism.—EDMUND GURNEY, *The Power of Sound.*



Symphony No. 4, in A major ("Italian"), Op. 90. Felix Mendelssohn-Bartholdy.

I.	*Allegro vivace* (*A major*)	6-8
II.	*Andante con moto* (*D minor*)	4-4
III.	*Con moto moderato* (*A major*)	3-4
IV.	*Saltarello: Presto* (*A minor*)	4-4

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6-8 time) is as effective as it is novel: a strong *pizzicato* chord on the strings, followed by two measures of quivering triplets on the flutes, clarinets, bassoons, and horns, and the first and second violins dash in in octaves upon the buoyant first theme to this shimmering accompaniment of the wind, the rest of the strings coming in later to give a firmer background of color to the brilliant melody. This first theme is developed at great length: one almost feels as if no second theme were coming, but that the working-out had already begun. But the second theme does come at last in the dominant E major. As in the "Scotch" symphony, so also here this second theme bears a strong family likeness to the first, and, like it, too, is treated at some length. Just as we think the conclusion theme is coming, the first theme appears again (the key is still E major), and seems to be preparing a return to the original key in its place. The key of E major still persists, however, when all of a sudden the light and graceful little conclusion-theme demurely slips in when you least expect it, and leads back to A major and the repeat of the first part of the movement. This conclusion-theme, too, is plainly a slip from the parent stock of the first theme: thus all three themes have a strong rhythmic and melodic resemblance. Never was unity of form and motive more rigorously preserved! This first part is extraordinarily long: from the first *pizzicato* chord to the return of the first theme in A major after the repeat, we count 208 measures (the corresponding part of the first movement in Beethoven's C minor symphony is only 124 measures long, each measure

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being but half as long as one in this symphony of Mendelssohn's); yet an almost equally long free fantasia is to follow. Here, however, Mendelssohn shows his keen sense of musical proportion in quite an original, even an "irregular" way: feeling that the subject-matter exposed in the first part has been treated at quite sufficient length for the present, he almost immediately sets out in this free fantasia to work out an entirely new theme in A minor in the most elaborate imitative counterpoint. If the three themes of the first part bore a striking family likeness to one another, this new one has absolutely nothing in common with them: it has rather a Scotch accent than otherwise; and, if one does not wonder at finding it here, it is because, by a sort of divine fitness not very easily to be explained, it comes just at the right time to prevent a certain monotony of character in the movement. After a while fragments of the first theme crop up, and are worked out together with the new episodic motive, thus welding the latter firmly together with the older material of which the movement is principally built. In all this Mendelssohn shows his very finest art: this free fantasia is a masterpiece of treatment. In the third part, just at the point where in the first part the first theme reappeared instead of the expected conclusion-theme, the tart little episodic theme in A minor pops in upon us again, this time in the shape of a brisk sort of peasants' march. It is soon joined by the first theme,—to which it forms an admirable counter-subject,—and the two together lead to a brilliant coda, with which the movement closes.

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The second movement (in D minor, 4-4 time) has often been called the "Pilgrims' March." It begins with a loud wail on the dominant and sixth degree of the key, on violins, violas, and wooden wind in octaves. Then the 'celli and double-basses come in *piano* with a running contrapuntal bass, in *staccato* eighth-notes, which they keep up almost without interruption throughout the movement: against this running bass the violas, oboes, and bassoons sing a rather sad melody in octaves, each verse being repeated by the first and second violins in octaves, while the softer wind instruments adorn it with flowing counterpoint. This melody is of a partly ecclesiastical, partly *Volkslied* character, and is full of the peculiarly Mendelssohnian melancholy. It is not solemn, it speaks of no passionate grief: it is simply blue and hypochondriacal. A second theme, treated contrapuntally on all the strings, has more vivacity of rhythm, but is none the less cheerless and dreary in its expression.

But with the third movement (*con moto moderato*, in A major, 3-4 time, really a minuet and trio) comes a contrast indeed: it has, to be sure, none of the ebullient buoyancy and dash of the first movement; but it is all sunny, cheerful, and the perfection of grace. The trio (in E major) is a gem: a simple passage in four-part harmony for two bassoons and two horns, against which the violins and flute throw out tripping little scale-passages, and alternating with more martial strains from the strings and trum-

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pets, makes up the bulk of this trio. But the wonderful beauty of instrumental effect Mendelssohn has here got from his horns and bassoons, the infinite skill with which he has obtained both variety and perfect blending of tone-color by frequent crossings between his second bassoon and second horn, are beyond the power of words to describe. As a certain critic once said, "Such treatment of two horns and two bassoons makes you wish never to hear four horns again!" It is a masterpiece of instrumentation.

The *finale* (*presto* in A minor, marked in 4-4, but for the most part really in 12-8 time) is a dashing *Saltarello*, the Roman correlative of the Neapolitan *Tarantella*. The main rhythmic difference between these two furious Italian dance-forms, in both of which the rhythm in triplets is characteristic, is a greater predominance in the *Saltarello* of the little jump, or skip of a group of "eighth-note, eighth-rest, and eighth-note." The movement is carried through with all Mendelssohn's nervous verve and fire.

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Friday Afternoon, December 30, at 2.30.

Saturday Evening, December 31, at 8.00.

PROGRAMME.

Berlioz – – – – – –	Overture, "Benvenuto Cellini"
Vieuxtemps – – – –	Concerto for Violin, in D minor, No. 4
Volkmann – – – – – – –	Symphony in B-flat

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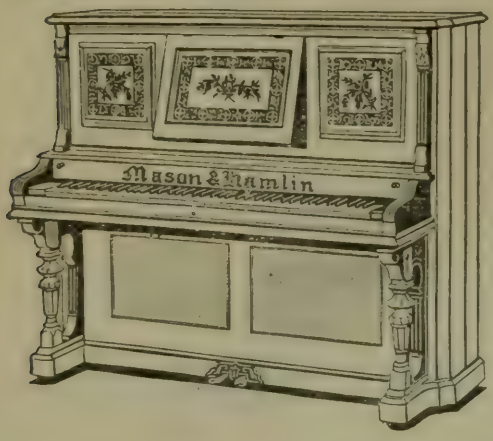
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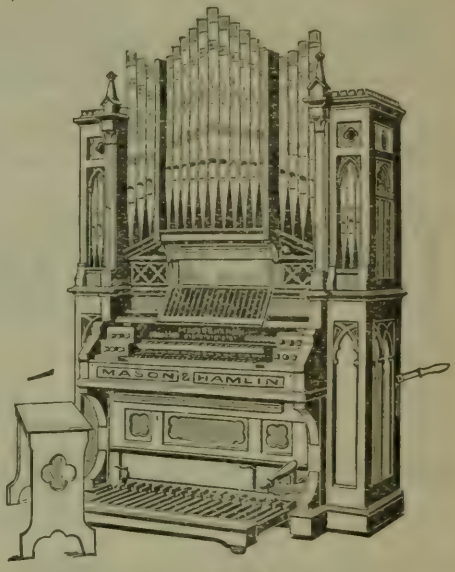
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Friday Afternoon, December 30, at 2.30.

Saturday Evening, December 31, at 8.00.

PROGRAMME.

Hector Berlioz – – – Overture to "Benvenuto Cellini," Op. 23

I.	Allegro deciso con impeto (G major) – –	2-2
II.	Larghetto (G major) – – – – – –	3-4
III.	Allegro deciso con impeto (G major) – –	2-2

Henri Vieuxtemps – Concerto for Violin, No. 4, in D minor, Op. 31

I.	Introduzione: Andante (D minor) – – –	4-4
	Moderato (D minor) – – – – –	4-4
II.	Adagio religioso (E-flat major) – – –	12-8
III.	Scherzo: Vivace (D minor) – – – –	3-4
	Trio: Meno mosso (D minor) – – – –	3-4
IV.	Finale marziale: Andante (D minor) – – –	4-4
	Allegro (D major) – – – – – –	2-2

Robert Volkmann – – Symphony No. 2, in B-flat major, Op. 53

I.	Allegro vivace (B-flat major) – – – –	4-4
II.	Allegretto (E-flat major) – – – –	4-8
III.	Andantino (G minor) – – – – –	6-8
IV.	Allegro vivace (B-flat major) – – – –	2-4

Soloist, Mr. I. SCHNITZLER.

The Programme for the next Public Rehearsal and Concert will be found on page 357.

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Overture to "Benvenuto Cellini," Op. 23. **Hector Berlioz.**

Allegro deciso con impeto (*G major*) 2-2
Larghetto (*G major*) 3-4
Allegro deciso con impeto (*G major*) 2-2

Berlioz wrote two overtures to his first opera, "Benvenuto Cellini." The first of these, the regular overture to the opera, is the one given at this concert, and is generally known by the name given above. The second was written later (although marked as Opus 9 in Berlioz's catalogue), and was intended to be played before the second act of the opera: it is commonly known as the overture to "Le Carnaval Romain." The overture to "Benvenuto Cellini" begins with a brilliant *allegro* movement in G major, in which the principal theme of the body of the work is immediately announced. This *allegro*, which is only 22 measures long, is followed by a *larghetto*, which is properly the introduction of the work. A *cantabile* melody is given out by the flute, oboe, and clarinet in octaves to an accompani-

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ment of *pizzicato* chords on the strings alternating with short chords on the four horns: this melody is then taken up by the violins, violas, and 'celli in octaves against a flowing *arpeggio* accompaniment on the wooden wind instruments. Next a more sombre theme is announced on the trombones, and carried out by the clarinet and bass-clarinet in octaves, to an accompaniment of *arpeggio* and scale passages alternating between the first violins and the flute and oboe. We shall meet with this theme again in the course of the work. A return to the first *cantilena* on the strings brings this *larghetto* to a close. The body of the work is an *allegro deciso con impeto* in 2-2 (*alla breve*) time: it begins *piano* with the theme announced by the full orchestra at the beginning of the overture, then gradually gathers strength and vigor until a *fortissimo* is reached with the entrance of the second theme, which also is of a rushing, impetuous character, and also in the key of G major. Berlioz calls the second of these two themes the "second theme." According to our analysis of the sonata-form, however, it should more properly be called the "first subsidiary": the real "second theme" comes in later in D major, and has the traditional *cantabile* character. It begins on the clarinet, horns, and bassoons, and is continued by the wooden wind, and then by the strings in a livelier and livelier rhythm, until it merges into the first theme in the working-out. When the third part begins with the first theme in the original key, we soon find a new element introduced: the progress of the music is again and again interrupted by loud exclamations on the trombones and tuba, on a figure borrowed from a passage in the first subsidiary. The battle grows furious, when all at once the second theme in the *larghetto* bursts forth *fortissimo* in 3-1 time on four trumpets, together with the cornets, trom-

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bones, and tuba, against the first subsidiary played by the violins, violas, and 'celli in octaves in 2-2 time. In this manner the first subsidiary of the *allegro* becomes a running counterpoint against the second theme of the *larghetto* as its *cantus firmus*,— a favorite device with Berlioz. A brilliant *coda* brings the overture to a close. The work is heavily scored for the wind instruments and instruments of percussion. Berlioz has shown especial skill in the way he has treated the plain horns,— a skill that would have been needless with our modern chromatic instruments.

It may be well to say here that the published arrangement of this overture for pianoforte solo (by A. Fumagalli) is both incorrect and incomplete, the arranger evidently not noticing or not knowing what to make of the conjunction of the two themes mentioned above; on the other hand, the arrangement for pianoforte for four hands (by Hans von Bülow) is masterly in every respect.

The opera of "Benvenuto Cellini" (text by Auguste Barbier and Léon de Wailly) was brought out at the Académie de Musique in Paris on Sept. 3, 1836. Duprez sang the part of Benvenuto, Mme Dorus-Gras that of Téresa, and Mme Stoltz that of Ascanio. Habeneck conducted. Excepting the overture, which was loudly applauded, the work was a failure with the public. It will not be uninteresting, historically, to cast a glance at the great operas by other composers that were brought out in Paris in the course of the same decade: Auber's "Muette de Portici" ("Masaniello") was brought out in 1828; Rossini's "Guillaume Tell" in 1829; Meyerbeer's "Robert le Diable" in 1831; Halévy's "La Juive" in 1835; Meyerbeer's" Les Huguenots" on Feb. 29, 1836. Considering this list, and the style that was then popular with the habitués of the Académie Musique in Paris, it does not seem surprising that a then so unaccustomed and novel style as Berlioz's should not have found favor with the public. The opera was, however, afterwards brought out in Weimar under Liszt's direc-

Cravenette

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tion with fair success, and made a positive triumph several years later when it was revived by Hans von Bülow. After the first performances in Paris the overture rather fell into oblivion for some time; and until not long ago its companion, the overture to "Le Carnaval Romain," continued to throw it into the shade. But of late years the "Cellini" overture — really the more solid piece of work of the two — has more and more made good its claim to a regular place in the concert repertory of symphony orchestras all over the musical world, and is now looked upon as one of Berlioz's finest works in this form.

Concerto for Violin, No. 4, in D minor, Op. 31. **Henri Vieuxtemps.**

I.	*Introduzione: Andante* (*D minor*)	4-4
	Moderato (*D minor*)	4-4
II.	*Adagio religioso* (*E-flat major*)	12-8
III.	*Scherzo: Vivace* (*D minor*)	3-4
	Trio: Meno mosso (*D minor*)	3-4
IV.	*Finale marziale: Andante* (*D minor*)	4-4
	Allegro (*D major*)	2-2

Henri Vieuxtemps was born at Verviers in Belgium on Feb. 20, 1820, and died at Mustapha in Algiers on June 6, 1881. He first studied the violin under his father, who was a musical instrument-maker and tuner, a pupil of Lecloux, and who took him on a concert tour when he was only eight years old. Later he studied under Charles-Auguste de Bériot. In 1830 he played with immense success in Paris, but soon returned to Verviers to study. In 1833 he went to Vienna, where he studied harmony under Simon Sechter. In 1834 he was in London, and in 1835 in Paris, where he studied composition under Antoine Reicha. From 1836 to 1839 he made a series of long concert tours, returning to Brussels and Antwerp

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in 1840. He made a brilliant appearance in Paris in 1841, and visited the United States in the season of 1844–45. In 1846 he was appointed solo violinist to the Emperor of Russia, under a ten years' contract, but resigned in 1852. He made a second visit to America in 1856, and a third, in company with Christine Nilsson and Marie Krebs, the pianist, in 1870. In 1871 he was made first professor of the violin at the Brussels Conservatoire. In 1873 paralysis of the arm forced him to give up playing. He retired to his estate, where, and in Paris, he devoted himself to composition, until driven by ill health to try the climate of Algiers. Vieuxtemps was one of the really great violinists. He represented, in a measure, the connecting link between the brilliant virtuoso salon-player of the first third of the present century and the classical player of later times. He was admirable in all departments of violin playing; and his performance was notable for grace, warmth of expression, purity of style, and a peculiar personal charm.

His D minor concerto, which Mr. Schnitzler plays at this concert, is one of his most elaborate works in this form, and gives a good notion of his power as a composer and his conspicuous skill in treating the violin.

ENTR'ACTE.

The derivation of some musical terms, names of instruments, etc., is not without interest: indeed, it is sometimes so complicated, the word sets out from its original form and arrives at its current musical signification by such devious paths, that to unravel its history is a good deal of a puzzle.



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Some derivations, on the other hand, are simplicity itself, but none the less curious for that.

Of the latter class the word "oboe" (formerly spelled *hautboy*) is a good example. The original word is French: *hautbois* (from *haut*, high, and *bois*, wood), meaning "high wood," or high wooden instrument. This French word passed into Italian with little or no change in its pronunciation, but spelled phonetically, as is the Italian rule, *oboa*. Now, as *hautbois* was masculine in French, *oboa* remained masculine in Italian; and the plural was formed according to the general rule for masculine nouns, as *oboi*. But, as it became more and more the custom of composers to use the instrument in pairs, and not singly, it came about that the word was less and less frequently used in the singular (in orchestral scores, etc.), but almost always in the plural. At last the singular form *oboa* was forgotten; and, when it was necessary to mention one instrument, a new singular was, curiously enough, formed from the plural *oboi*. Now, as *oboi* was evidently a masculine plural, and as masculine nouns ending in *a* in the singular are comparatively rare in Italian (that termination generally indicating a feminine), the new form adopted for the singular was *oboe*. This is the form in which the word now appears in Italian: it has been so adopted into English, and, with the prefix of an *h* (*Hoboe*), into German.

The name "clarinet" (French, *clarinette;* German, *Clarinette*) is but an Anglicizing of the Italian *clarinetto*, the diminutive of *clarino*. *Clarino* was the old name for the plain trumpet, and is virtually the same as our *clarion* and the French *clairon:* it comes from the Low Latin *clario*, which is derived from *clarus*, clear. Thus the word "clarinet" means literally by derivation "little trumpet." Why the Latin form was so exactly retained

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in Italian is not wholly clear; for, according to the usual process of change from the one language to the other, it should have been *chiarino*, and hence *chiarinetto*.*

Of more complicated derivations the names of all the members (but one) of the family of stringed instruments played with a bow furnish a striking example.

The root *viol* (Italian, *viola;* French, *viole*, cognate with the older French *vielle*, hurdy-gurdy) has been traced through the Low Latin *viella*, *vidula*, *vitula*, to the Latin *fidicula*, the diminutive of *fides*, the gut string of a musical instrument, and hence often used for the stringed instrument itself. With the Latin *viola* (with a short *o*), meaning violet, the word has nothing in common. The true meaning of the word *viol*, as of the French *viole* and the Italian *viola*, is an instrument belonging to a now obsolete family. The several instruments of this family were the precursors of our modern stringed instruments, but were somewhat different from them in shape, stringing, and tuning. The names of our modern instruments, however, are derived from the root *viol*. Add to this root the Italian diminutive termination *ino*, and you have *violino* (French, *violon;* English, *violin*), or little viol. Add to the root the augmentative *one*, and you have *violone*, or large viol; *i.e.*, double-bass.† Add the diminutive *cello* to this word, and

*The English spelling, *clarionet*, might possibly be justified on the ground of a similar derivation from the English *clarion* as that of *clarinetto* from *clarino*. But the best English philologists and grammarians strongly disapprove of affixing foreign diminutive terminations to English words, although they are quite willing to sanction the adoption into our language of foreign words with the diminutive already affixed. Thus *clarinet* (Anglicizing the ready-made Italian *clarinetto*) is a better spelling than *clarionet*, which indicates the addition of an Italian, or *quasi*-Italian termination to the English word *clarion*.

†The term *bass-viol*, often applied to this instrument in this country, is absolutely wrong. The bass-viol was the bass of the old family of viols. The proper name for the modern instrument is *double-bass* or *contra bass*.

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you have *violoncello*, or little double-bass.* The original Italian word *viola* was kept for the tenor member of the new family. (This instrument is called *alto* in French and *tenor* in England. We in America call it by its Italian name. The German name *Bratsche* is a corruption of the Italian name of the instrument's predecessor in the older viol family,—*viola da braccio*, or arm viol, in contradistinction to the *viola da gamba*, or leg viol, which was the forerunner of our 'cello.)

The term *tenor*, as applied to the high male voice, comes from the early Renaissance *tenor cantus firmi*, or "holder of the *cantus firmus*," the ritual melody, or *cantus firmus*, to which counterpoint was written, being originally given to that voice. The oldest name for the style of writing which was afterwards developed into counterpoint was *discantus*, from the Latin *dis*, asunder, and *cantus*, a song, meaning the singing asunder (*i.e.*, not on the same part) of several voices. The earliest attempts at this style of writing being in two voices, and the *cantus firmus* being usually given to the lower voice, this lower voice came in time to be called the *tenor*, and the upper one the *discantus* (from which the French *déchant* and the English *descant*. In Germany the term *Diskant* was long used as synonymous with *soprano*, which comes from the Italian *sopra*, above).

I had been much struck with certain episodes in the life of Benvenuto Cellini. I had the misfortune to think they could furnish a dramatic and

* And here we see why Inspector Bucket's "violinceller" was spelled wrong.

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interesting plot for an opera; and I begged Léon de Wailly and Auguste Barbier,* the terrible poet of the "Iambes," to write me a libretto.

Their work, to believe even our common friends, does not contain the necessary elements for what is called a *well-constructed* drama. It pleased me, nevertheless; and I do not see even now in what it is inferior to so many others that are given daily. Duponchel directed the Opéra in those days: he looked upon me as a sort of madman, whose music was and could be nothing but a tissue of extravagances. Nevertheless, *to be agreeable to* the *Journal des Débats*, he consented to hear the libretto of "Benvenuto" read, and accepted it with an appearance of pleasure. He then went round, saying everywhere that he was mounting this opera, not on account of the music, which he well knew must be absurd, but on account of the text, which he found charming.

He had it put into rehearsal, and never shall I forget the tortures I was made to endure during the three months devoted to it. The nonchalance, the evident disgust which most of the singers, already persuaded of a failure, brought to bear upon the rehearsals, Habeneck's ill-humor, the vague rumors that went round in the theatre, the stupid observations of all those illiterate folk about certain expressions in a libretto in so different a style from the flat and loosely knit rhymed prose of Scribe's school,—all showed me a general hostility against which I was powerless, and of which I had to feign not to be aware.

To be sure, Auguste Barbier had here and there in the recitatives let slip some expressions which belong evidently to the vocabulary of "bad names," and of which the crudity is unreconcilable with our present prud-

*Not Jules Barbier, the collaborator with Michel Carré in some of Gounod's libretti.

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ery; but will it be believed that, in a duet written by L. de Wailly, these lines seemed grotesque to most of the singers? —

> "*Quand je repris l'usage de mes sens,*
> *Les toits luisaient aux blancheurs de l'aurore;*
> LES COQS *chantaient*," *etc.**

"Oh! the cocks," said they. "Ah! ah! the cocks! why not the hens!" etc.

What can you answer to idiots like that?

When we came to the orchestral rehearsals, the musicians, seeing Habeneck's scowls, maintained the coldest reserve toward me. They did their duty, however. Habeneck did not do his well. He never could succeed in getting the lively pace of the saltarello, danced and sung on the piazza Colonna in the middle of the second act. The dancers could not accommodate themselves to his dragging *tempo*, and came to complain to me. I kept repeating to him: "Faster! faster! now do make it more lively!" Habeneck, annoyed, struck his desk and broke his bow. At last, after seeing him give way to four or five similar fits of wrath, I said to him with a coolness that exasperated him: "Good Lord, monsieur, you might smash fifty bows without its preventing your *tempo* being twice too slow. This is a saltarello."

That day Habeneck stopped short, and, turning to the orchestra,—

"As I have not the good fortune to satisfy M. Berlioz," said he, "we'll stop here for to-day: you may go."

And the rehearsal ended so.

* "When I regained the use of my senses, the roofs were shining in the whiteness of the dawn; *the cocks* crowed," etc. It should be remembered that the French have no special term for "crowing," but say that a cock "sings."

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Some years afterwards, when I had written the overture to "Le Carnaval Romain," of which the *allegro* has for its theme that same saltarello which he never could make go, Habeneck was in the green-room of the Salle Herz on the evening on which this overture was to be given for the first time. He had heard that at the morning's rehearsal we had rehearsed without wind instruments, as the service of the Garde Nationale had taken away some of my players. "Good!" said he to himself: "there will be some slip-up at his concert. Let's go and see it!" Coming into the orchestra, indeed, all the wind-players surrounded me, frightened at the thought of playing in public an overture which was wholly unknown to them.

"Don't be afraid," said I. "The parts are right, you are all people of talent, look at my bâton as often as possible, count your rests, and it'll go."

There was not a single mistake. I started the *allegro* at the whirling pace of the Trasteverine dancers. The audience cried, *Encore!* We began the overture over again: it was still better played the second time; and on going back to the green-room where Habeneck stood, a little disappointed I threw him these four words in passing, "That's what it is!" to which he took care not to answer.

I never felt more keenly than on this occasion the happiness of conducting the performance of my music myself. My pleasure was doubled at thinking of what Habeneck had made me endure.

I return to "Benvenuto."

In spite of the prudent reserve the orchestra maintained toward me, so as not to contrast with their conductor's secret opposition, the musicians nevertheless, coming out from the last rehearsals, did not mince matters in praising certain numbers; and some of them declared that my score was

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one of the most original they had heard. This came to Duponchel's ears, and I heard him say one evening: "Did any one ever see such a veering about of opinion? Here are people finding Berlioz's music charming, and our idiots of musicians are praising him to the skies!" Many of them, however, were very far from showing themselves my partisans. Thus two were caught one evening, in the *finale* of the second act, playing the tune "*J'ai du bon tabac*" instead of their parts. They thought to pay court to their conductor thereby. I found the pendant to these tricks on the stage. In this same *finale,* where the stage should be dark, and we see a nocturnal band of maskers on the piazza Colonna, the men dancers amuse themselves with pinching the ballet-girls, adding their own screams to those they thus drew from the girls, and to the voices of the chorus-singers whose performance they disturbed. And, when in my indignation I called upon the director to put a stop to such insolent disorder, Duponchel was never to be found. He did not deign to be present at rehearsals.

In short, the opera was given. The overture had an exaggerated success, and the rest was hissed with admirable unanimity and energy. It was given three times, nevertheless: after which Duprez thought best to give up the part of Benvenuto, and the work disappeared from the bills and reappeared only long afterwards, A. Dupond having taken *five whole months* to learn this part which he was enraged at not being cast for at first.

Duprez was very fine in the violent scenes, such as the middle portion of the sextet when he threatens to break the statue; but his voice was already past lending itself to tender songs, to swelled notes, to calm and dreamy music. Thus in his air "*Sur les monts les plus sauvages*" he could not sustain the high G at the end of the phrase, "*Je chanterais gaîment,*" and, instead of the long hold of three measures, he only sang a short G, and thus destroyed the whole effect. Mme. Gras-Dorus and Mme. Stoltz were both charming in the parts of Térésa and Ascanio, which they learnt with a very good grace and with all possible painstaking. Mme. Stoltz was even so much remarked in her rondo in the second act, "*Mais qu'ai-je donc?*" that this part may be considered her starting-point toward the over-high position she since acquired at the Opéra, and from which she was so suddenly cast down.

It is fourteen years since I have thus ridden on a rail at the Opéra. I have just been re-reading my poor score with care and the coldest impartiality, and I cannot help finding in it a variety of ideas, an impetuous dash, and a brilliancy of musical coloring that I shall perhaps never find again, and which deserved a better fate.

It took me rather long to write the music of "Benvenuto"; and, had not

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a friend come to my assistance, I could not have finished it in the specified time. One must be free from all other work to write an opera; that is, your livelihood must be assured for more or less time. Now, I was very far from being in that position. I was living from hand to mouth on the articles I wrote in several newspapers, the writing of which took up almost all of my time. I did try to give two months to my score in the first fit of fever it gave me: pitiless necessity soon came to snatch the pen from the composer's hand to thrust it by main force into the critic's. It was indescribably heart-rending. But hesitation was not to be thought of. I had a wife and son. Could I leave them in want of the necessaries of life? In the profound discouragement in which I was plunged, dragged one way by want, and another by musical ideas I had to repel, I had not even the heart to perform my detested task of scribbler as usual.

I was plunged in the darkest thoughts when Ernest Legouvé came to see me. "How are you getting on with your opera?" he asked me.—"I haven't finished the first act yet. I can't find time to work."—"But, if you had time. . . ."—"By Jove, I'd write from morning till evening."—"How much do you need to be free?"—"Two thousand francs that I haven't got."—"And if some one. . . . If any one were to . . . Come, help me out, won't you?"—"What? What do you mean?"—"Well, if one of your friends were to lend them to you. . . ."—"From what friend could I ask such a sum!"—"You'll not ask for it: I offer it to you! . . ." I leave my joy to be imagined. Legouvé did really lend me the next day the two thousand francs, thanks to which I was able to finish "Benvenuto." Excellent heart! Worthy and charming man! A distinguished author, an artist himself, he had divined my torture, and in his exquisite delicacy was afraid of wounding me by proposing to me the means of getting out of it!

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. . . It takes one artist to understand another in that way. . . . And I have had the happiness of meeting several who have come to my assistance in the same fashion.— HECTOR BERLIOZ, *Mémoires*.

So here were two years and a half taken up with sterile struggles and cruel mortifications, since he had made up his mind to return to France. The future does not seem to him any more certain. Every place is taken, mediocrities devour one another. "We look on at the fight and at the meals of these dogs with almost as much anger as disgust." The verdicts of the press and of the public evince a stupidity and a frivolity of which no other nation can furnish an example: "With us the beautiful is not the ugly, it is the flat: we do not prefer the bad to the good, we prefer the mediocre."

He mentions in closing that he has had three new scores finished for a year, that he has not found a chance of letting any one hear a note of them, and that not a single publisher has dared to print them. It is with a secret hope that he recalls his recollections of Russia. "Tell the artists of your marvellous orchestra," he writes to Lwoff, "that I should have sore need of hearing them, to make me weep all the tears I feel burning within me, and which now fall back again into my heart."

But at this very time he had a most lively satisfaction. Thanks to Liszt's devotion, "Benvenuto" was given at Weimar. The rehearsals had gone on for four months, and the work was to have come out on March 1, 1852, the Grand Duchess's name-day; but a delay of some weeks came up at the last moment, and one can see that this disappointment irritated him, his engagement calling him to London just at this date. He is well vexed at it. "I had well cleaned up, tied up, restored the score before sending

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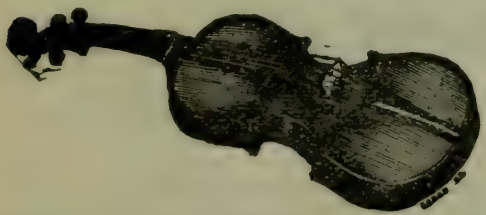
GEORGE H. HOWARD, A.M.,

Director.

it in. I had not looked at it for thirteen years. It is devilishly nervy. I shall never find again such a shower of young thoughts. What a ravage those people at the Opéra had made me make in it all!" From a letter written later to Morel we find that he was able to be present at the first performance, which took place on March 16, 1852. "It was the most charming excursion," said he, "that I ever made into that country. They overwhelmed, spoiled, intoxicated me (in the moral sense). All that orchestra, all those singers, actors, comedians, tragedians, directors, managers, coming together at the dinner at the town hall, on the evening of my departure, represented an order of ideas that no one has a suspicion of in France." He relates in minute details the welcome given him by the grand-ducal family, by the princesses of Prussia, by the ebullient Griepenkerl. People were there from all the surrounding country,—from Leipzig, from Jena, from Braunschweig, from Hanover, from Erfurth, from Eisenach, even from Dresden.— EDMOND HIPPEAU, *Berlioz Intime.*

When Vieuxtemps was playing with a certain concert company in Boston, a noted young German pianist (of the female sex) was a member of the same company. She was of the fair-haired Saxon type. An old Paris acquaintance of Vieuxtemps's, who came into the artists' room behind the Music Hall to shake hands with him once more, and congratulate him upon his playing, happened to ask him what he thought of the young pianist's performance. "Splendid technique," said he, "and wonderful physical strength for a young girl. More than that, she plays honestly, without fooling with any trite sentimentalisms." "Yes," said his friend, "but how about her conception of the . . . concerto?" "Hm! As for that, it was rather like her head," answered Vieuxtemps. "What do you

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mean by saying it was like her head?" questioned his friend again. "Oh! you are no pastry-cook," said he, "or you would have known that I meant that her playing was *un peu blond*." His friend found out afterwards, on referring to Gouffé's "Livre de Pâtisserie," that *blond* was a technical term in French pastry-cookery for "slack-baked."

There is no little talk about "form" and "invention" in musical criticism. The advocates of the one are pretty sure to find themselves at loggerheads with the advocates of the other. Perhaps those who haggle about "form" may mean thereby coherence and articulate expression, just as those who keep insisting upon "invention" may mean inspiration. But, until it is decided whether musical inspiration can best incarnate itself in a musical shape or not, and whether musical coherence in expression is worth while when there is nothing worth while to express, it seems rather as if all this quarrel about "form" and "invention" were in danger of degenerating into the old idiotic squabble about "harmony" and "melody" or "statue" and "pedestal."— ATRABILIARIUS UTOPIANUS, *De Homunculis.*

The next world will not give us any more subjects for criticism than we find in this one. If it could, we should not find suicide — as a means of getting there — so unattractive as we do now.—PLEUTHRO PAPYRUS, *Anarchiana.*

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II. *Allegretto* (*E-flat major*) 4-8
III. *Andantino* (*G minor*) 6-8
IV. *Allegro vivace* (*B-flat major*) 2-4

FRIEDRICH ROBERT VOLKMANN was born at Lommatzach, Saxony, on April 6, 1815; died in Buda-Pesth on Oct. 30, 1883. But little is known of his life. He studied the pianoforte and organ under his father; then took lessons of Friebel on the violin and 'cello, and went to Freiberg to study under Anacker the rudiments of musical theory. Some time after this he went to Leipzig, where he continued his theoretical studies under K. F. Becker. In 1839 he settled in Prag as a music-teacher, and moved to Pesth in the same capacity in 1842. He lived in Vienna from 1854 to 1858, and then returned to Pesth, where he passed the remainder of his days. Volkmann was a man of the most timid, sensitive, and retiring nature: he lacked the power of asserting himself, and lived mainly for the sake of an artistic ideal. He was wretchedly poor for the greater part of his life, and the story that he died of actual cold and hunger is probably not overdrawn. He was a curious compound of the classicist and the modern romanticist. In fact, the saddest thing in his sad life was probably that he was denied the popularity which he really deserved, and that he was not really a genius of sufficient calibre to earn immortality. In one respect — and probably in others also — he was thoroughly the artist: he kept true to his ideal through thick and thin, and preferred starving to writing what he thought poor music.

Volkmann's B-flat symphony is one of his most characteristic works, and

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one that shows his best side. The first movement begins, without introduction, with his first theme,— a theme in which the persistent syncopation, as well as other rhythmic characteristics, reminds one of several very different composers,— Schumann, Meyerbeer, the Slavic writers,— Liszt Dvorák, Tschaikowsky. The subsidiary theme which follows immediately upon its heels speaks both of Schumann and of Schubert. The second theme, introduced by the clarinet, flute, and other wooden wind instruments, and carried on by the strings, has its tonal centre of gravity in F major, but is given to almost constant modulation. There is no conclusion-theme. The first part of this movement is exceptionally short: the working-out, or free fantasia, that follows it is also concisely treated. With the beginning of the third part (re-entrance of the first theme) we find a striking innovation: the free fantasia ends with a modulation, not back to the original key, but to the distant key of C major, in which the first theme returns. One thinks that this is but the preparation for a new process of working-out; but no, it is the beginning of the third part of the movement! But the key of C major is not long held to: the subsidiary theme strikes in in G minor, and is carried on with certain melodic additions that remind one a little of Mendelssohn's way of modifying and varying the third part of a symphonic first movement.

The second theme is led up to much as it was in the first part. But it appears at first, not in its original shape, but in contrary motion,— *i.e.*, upside-down,— in the strings; and it is not until the clarinet and other wooden wind instruments take hold of it that we hear it in its true form. There being no conclusion-theme, a fiery *coda*, in which the first theme plays a prominent part, ends the movement. In spite of the irregularities noted, this movement is written with a fine regard for musical symmetry.

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Whether the irregularities really *pay* or not is a question which the present writer is not called on to decide; but, certainly, they are so cleverly brought in that one does not feel them to be in the least out of the way.

The second movement (*allegretto*, in E-flat major) is built upon a genial, homely little theme that seems to go back, through Mendelssohn, to Father Haydn himself. The theme and its treatment show no little geniality, with here and there a touch of roguishness that one does not often find in Volkmann.

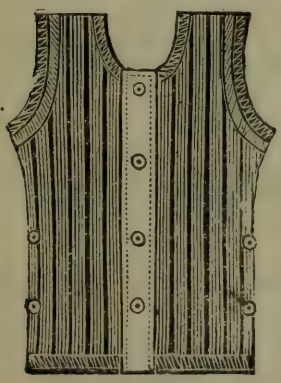
Instead of a *scherzo*, the third movement brings a rather mournful little dialogue, in the pastoral vein, between oboe and horn, with accompaniment of the string orchestra. Later on the other voices of the orchestra chime in in this charming romanza, which is not worked up to any real close, but soon leads to the *finale*.

The *finale*, which adheres pretty closely to the rondo-form, has a certain *quasi*-Schumannesque persistency of rhythm. Of this rhythm the marking in 2-4 time gives little idea; for it is essentially a *ritmo di trè battute* (rhythm of three measures), such as we find in parts of the *scherzo* of Beethoven's Ninth Symphony, different as it is in all other respects. Here Volkmann has shown his best grit in putting a theme through willy-nilly. And the energy with which he has worked out this one is by no means incompatible with a certain genial playfulness. The contrast he makes between a rhythm of dotted eighths and sixteenths and two even quarters (or four even eighths) is not without its piquancy.

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PROGRAMME.

Haydn - - - - - - - - Symphony in D minor

Aria

Bizet - - - - - - - Suite, "L'Arlesienne," No. 2

Aria

Beethoven - - - - - - Overture, "Leonore," No. 3

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Tannhäuser—Song—Evening Star.
Die Meistersinger—Walther's Prize Song.
Lohengrin—Wedding March.
Flying Dutchman Overture.
Tannhäuser—Pilgrims' Chorus.
Götterdämmerung—Traurer-Marsch.
Die Meistersinger—Vorspiel.
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Mr. CARL FAELTEN, Piano. **Mr. DANIEL KUNTZ, Violin.**
Mr. HEINRICH SCHUECKER, Harp. **Mr. H. HOYER, Viola.**
Mr. E. STRASSER, Clarinet.

The programme includes a Concerto by DeSwert, Danse de Sylphes by Popper, Ballade by Leo Schulz, and the Quintet, Op. 115, by Brahms, for clarinet, two violins, viola, and violoncello (first time).

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Saturday Evening, January 7,
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Friday Afternoon, January 6, at 2.30.

Saturday Evening, January 7, at 8.00.

PROGRAMME.

Josef Haydn – Symphony in B-flat major (Breitkopf & Haertel, No. 12)

I.	Largo (B-flat major) – – – – – –	4-4
	Allegro vivace (B-flat major) – – – –	2-2
II.	Adagio (F major) – – – – – –	3-4
III.	Menuetto: Allegro (B-flat major) – – –	3-4
	Trio: The same tempo (B-flat major) – – –	3-4
IV.	Finale: Presto (B-flat major) – – – –	2-4

Wolfgang Amadeus Mozart "Letter"-Aria from "Don Giovanni," Act II., Scene 13

DONNA ANNA: (Recitative) "Crudele? Ah no, mio bene!" etc.
(Rondo: Larghetto) "Non mi dir, bell' idol mio," etc.
(Allegretto moderato) "Forse un giorno il cielo ancora," etc.

Georges Bizet – – – – Suite No. 1 from "L'Arlésienne"

I.	Prelude: Allegro deciso (tempo di marcia) (C minor)	4-4
II.	Minuetto: Allegro giocoso (C minor) – –	3-4
III.	Adagietto: Adagio (F major) – – – –	3-4
IV.	Carillon: Allegretto moderato (E major) – –	3-4

Richard Wagner – – Aria from "Tannhaeuser," Act II., Scene 1

ELISABETH: (Allegro) "Dich, theure Halle, gruess' ich wieder," etc.

Ludwig van Beethoven – – Overture to "Leonore," No. 3, Op. 72

Adagio (C major) – – – – – – –	3-4
Allegro (C major) – – – – – – –	2-2

Soloist, Mme BASTA-TAVARY.

The Programme for the next Public Rehearsal and Concert will be found on page 393.

THERE WILL BE NO PUBLIC REHEARSAL AND CONCERT NEXT WEEK.

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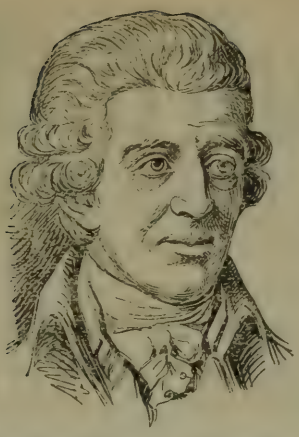
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Symphony in B-flat major (Breitkopf & Haertel. No. 12). **Josef Haydn.**

I.	*Largo* (*B-flat major*)	4-4
	Allegro vivace (*B-flat major*)	2-2
II.	*Adagio* (*F major*)	3-4
III.	*Menuetto: Allegro* (*B-flat major*)	3-4
	Trio: The same tempo (*B-flat major*)	3-4
IV.	*Finale: Presto* (*B-flat major*)	2-4

Franz Josef Haydn was born at Rohrau in Lower Austria, on March 31 (April 1 ?), 1732, and died in Vienna, on May 31, 1809. He was the second child of Mathias Haydn, a wheelwright, and Maria (born Koller), daughter of Count Harrach's cook and *Marktrichter*, or steward. The family originally came from Hainburg, a town about twenty miles from Rohrau, near the Danube. Both Josef's parents were musical. At the age of six he was sent to a school kept in Hainburg by his step-grandfather, Johann Mathias Frankh, who also gave him his first instruction in music. His mother would have preferred to have him brought up for the priesthood; but his talent for music was recognized early enough to have his education directed from the first toward his making music his profession. He was making excellent progress under Frankh, when Georg Reutter, Hof-compositor and Kapellmeister at Vienna, happened to pass through Hainburg, and

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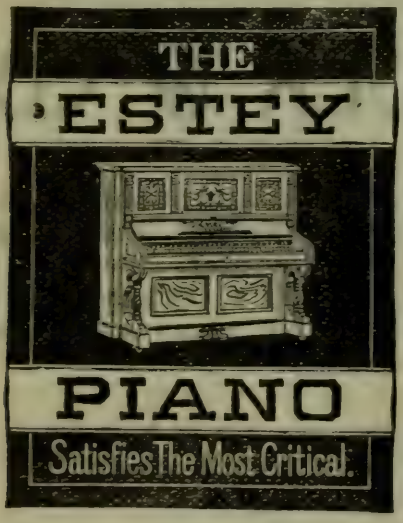
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was so struck with the boy's talent and voice that he offered him a place as chorister at St. Stephen's in Vienna. So he left Hainburg for Vienna in 1740. There he studied Latin, religion, writing, and arithmetic, and also the violin, clavier, and singing, in all probability under Gegenbauer and Finsterbusch. But Reutter looked upon him merely as a singing-boy, and nothing was done about teaching him harmony or counterpoint. Even when it was discovered that he was making attempts at composing by himself, Reutter gave him no encouragement. In 1745 he was joined at the Cantorei by his brother Michael, who soon supplanted him in von Reutter's favor, and in that of the Empress Maria Theresa. His voice, too, was beginning to change; and, to clap the climax of his ill luck, a boyish trick he played upon one of his fellow-choristers resulted in his being dismissed from the Cantorei with a sound thrashing. But two friends got him some pupils, and he was enabled to hire a room in the old Michaelerhaus in the Kohl-Markt. He began studying Philipp Emanuel Bach's didactic works by himself, and with admirable results. Soon he wrote his first mass, and a musical farce, "Der neue krumme Teufel," for the Stadt-Theater. This latter had quite an unlooked for success, and made the round of several German cities. The poet Metastasio recommended him to a Spanish family, de Martines, who engaged him as music-teacher for the elder daughter, Marianne. This led to his meeting Niccolò Antonio Porpora, the composer, who engaged him as accompanist, and gave him the only regular teaching he ever had in composition. But he studied by himself all the important musical literature of the day, notably Johann Joseph Fux's "Gradus ad Parnassum." In 1759 he became Musik-Direktor and Kammer-Compositor to Count Ferdinand Maximilian Morzin, at his country-seat at Lukavec, near Pilsen. On Nov. 26, 1760, he married Anna Maria Keller, a woman three years his senior, whose temper made his life wretched, if anything could. Soon after this he entered the service of Prince Paul Anton Esterházy as second, and afterwards as first Kapell-

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meister at Eisenstadt, continuing in this position, and afterwards as first Kapellmeister, to Prince Nicolaus Esterházy at Eisenstadt and Esterház near the Neusiedler-See. After his patron's death in 1790, he continued with his successor, Prince Anton Esterházy, in Vienna. But nearly the whole "*Kapelle*" was disbanded, and Salomon had come from London on purpose to try to engage Haydn. He was successful; and Haydn arrived in London in January, 1791. Here his success was unbounded, the University of Oxford giving him the honorary degree of Mus. Doc. It was at this period that he wrote his greatest symphonies for Salomon's concerts, known in England as the "Salomon symphonies." He left London in 1792 to return to Vienna, but went back again in 1794, only to repeat his former successes. In 1795 he returned once more to Vienna with enough money to last him his life. Although his health was poor during his last few years, he kept up composing almost to the end. He died during the siege of Vienna by the French.

As a composer, Haydn is especially noted for establishing the so-called "sonata-form" as it has been known ever since. This, the largest and most developed of all forms of instrumental composition, is known by different names according to the executive material employed. A composition in this form for one or two instruments is commonly called a sonata; for three, four, five, etc., instruments, it is called a trio, quartet, quintet, etc.; for one or more solo instruments with orchestral accompaniment, it is called a concerto; for full orchestra it is called a symphony. There has been some discussion as to whether the development of this form, at least in its application to the string quartet and quintet, was really due to Haydn or to the Italian, Luigi Boccherini. It is known that the two men corresponded; but there seems to have been no collusion between them. It is highly probable that both hit upon the form independently and almost simultaneously. The sonata-form was afterwards still further developed and extended by Beethoven. There exists the greatest confusion between the

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numbering of many of Haydn's compositions in different editions. He used no opus-numbers; and his publishers numbered his works quite independently, each one according to his own edition. Some of his symphonies were given more or less fantastic names, some of which are still current in England and America, and others in Germany.

The symphony in B-flat played at this concert is the ninth of the so-called Salomon symphonies, written for Salomon's concerts in London: it is the No. 6 in Peters's edition. Like most of the London symphonies, it is scored for a somewhat fuller orchestra than many of those written for Vienna or Eszterház, although there are no parts in it for clarinets; but the trumpets and kettle-drums, in addition to the horns, stamp it as a "grand symphony" for Haydn's day. There being two flutes in the score is also a characteristic London luxury,—a luxury, by the way, of which Haydn did not care to take much advantage; for he suppresses the second one entirely in the *adagio*, and, except in a few measures in the *minuet* and *finale*, writes the two parts constantly in unison. Haydn was in the habit of writing but one flute-part in his symphonies, and did not let the consciousness of having a pair of flutes in his London orchestra move him out of his old habits.

After a short, thoughtful introductory *largo*, the first movement dashes ont in a brilliant *allegro vivace*, the theme of which sounds very like some of those bright, rollicking country-dance tunes on which Haydn built up many of his final rondos. Indeed, the way in which this bustling little melody of eight measures is announced *fortissimo*, and then immediately repeated *piano*, so that the full sixteen measures of a regulation theme might be there, would make one confidently expect a rondo, were that form compatible with the first movement of a symphony. But the regular sonata-form announces itself soon enough: this first theme is followed by some brilliant passage-work in the rhythm of its initial figure, which soon leads to a new theme in the dominant (F major). Is it the second theme,

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or is it but a subsidiary of the first? One hardly knows: the change of key points to the first alternative; but the "passage"-like character of the theme itself and the unprepared suddennesss of its introduction point to the other. The doubt is, however, soon settled: a well-prepared closing cadence in F major, followed by a *fortissimo* A and a whole measure's rest, announces that something important is coming. It is the second theme at last,—one demure little phrase in D minor on the strings, followed by an almost repetition of itself in G minor, modulating back to F major. The conclusion-theme sets in immediately in the last-mentioned key, in which the first part of the movement closes.

There is the regular repeat of this first part. The working-out that ensues is long and elaborate, and contains a good deal of canonical imitation in three parts on the conclusion-theme. The third part of the movement stands in the regular relation to the first, a charming variation being made in the second theme. In the first part its two phrases were in D minor, and G minor modulating to F major. Now, we have the first phrase in G minor, and the second in A-flat major, extended two measures longer until it modulates into B-flat major (the tonic key).

The second movement (*adagio* in F major) brings us one of Haydn's most beautiful melodies, adorned little by little with every sort of graceful embroidery. Here also Haydn seems positively to have revelled in fascinating and, to him, unusual effects of instrumentation,—an elaborately written independent part for the 'celli, some luscious, if perfectly simple, horn-effects, the unwonted sonority of muted trumpets and drums.

The third movement is the regular Haydn *minuet* and *trio*, and the *finale* an equally characteristic rondo (*presto*, 2-4 time) of the most vivacious description, full of charming effects on the wind instruments, too, that sound very modern indeed in old Father Haydn's hands.



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The right chronological order of Beethoven's four overtures to "Leonore" (overtures in C major, Nos. I., II., and III., to "Leonore," and overture in E major, No. IV., to "Fidelio") has been much debated. In Breitkopf & Härtel's Thematic Catalogue of Beethoven's published works (1851), the first catalogue of the kind that had any pretensions to completeness, these four overtures are given under Op. 72,— the first three under "Leonore," opera in two acts (first and second versions), the fourth under "Fidelio" ("Leonore"), opera in two acts (third version). The several dates of composition are given as follows: —

Overture No. 1, composed in 1805.
Overture No. 2, composed in 1805.
Overture No. 3, composed in 1806.
Overture No. 4, composed in 1814.

But under Op. 138 we find the following: Overture to the opera "Leonore" (C major) (Posthumous. Composed in the year 1805). See Op. 72, Overture No. 1. So even in this early catalogue the Overture No. 1 appears as a posthumous work, Op. 138 (Beethoven's latest opus-number), and also, as it were by courtesy, under Op. 72 (the opus-number of the opera "Leonore").

In Peters's edition of the full scores of these overtures they are given in the same order as in Breitkopf & Härtel's catalogue, with rather fuller commentary, and with one important change in the dates.

Overture No. 1, alleged to be to the opera "Leonore" ("Fidelio"), Op. 138. Posthumous work, composed about the year 1807.

Overture No. 2, to the opera "Leonore" ("Fidelio"), Op. 72. Composed at the latest in the year 1805, for the first version of the opera, therefore properly to be marked as No. 1.

Overture No. 3, to the opera "Leonore" ("Fidelio"), Op. 72. Com-

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posed at the latest in the year 1806, for the second version of the opera, and therefore properly to be marked as No. 2.

Overture to the opera "Fidelio," Op. 72.

Here is the discrepancy: in the date of composition, and consequently in the proper chronological order of the Overture No. I. If it was written in 1805, it was written certainly before the (so-called) No. III., and probably also before the (so-called) No. II., and was in all likelihood a work rejected by the composer, which would account for its not being published with the others during his lifetime. If, on the other hand, it was written in 1807, it was written *after* both the (so-called) Nos. II. and III., it was an afterthought of the composer's, and its merely posthumous publication is not so certainly to be accounted for in the same way, although Beethoven's writing still a fourth overture after it, in 1814, does look as if he were not wholly satisfied with it.

Grove says that this disputed overture was written for a proposed performance of the opera in Prag, in May, 1807. "The proposal, however, was not carried out, and the overture remained, probably unperformed, till after his death." Scribner's Cyclopædia of Music and Musicians says of it, "It was rehearsed by a small orchestra at Prince Lichnowsky's, but was pronounced too light; first performed from MS. in Vienna, Feb. 7, 1828."

Indeed, all external evidence now points to its having been written after the (so-called) Nos. II. and III., and to its being properly No. III., and not No. I. But many musicians refuse to believe the external evidence (which is not wholly conclusive, to be sure, although it is known that the [so-called] No. I. was considered too long in Beethoven's day, and the [so-called] No. II. too heavy and difficult, and that the composer was asked to write a lighter overture to his opera), finding it absolutely incredible that Beethoven, after remodelling No. II. into No. III. (both these overtures are built upon the same general plan and of almost identically the same

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thematic material), should subsequently have fallen so much below the mighty No. III. as to put out this far lighter No. I. They thus find the internal evidence that the old, traditional numbering of these three overtures was right too strong to allow them to credit the external evidence that tends to prove it to be wrong.

But there is one bit of internal evidence to prove that the original numbering was wrong,—a piece of evidence which, as far as the present writer knows, has hitherto been overlooked. This is to be found in the treatment of the slow theme, quoted from Florestan's air, "In des Lebens Frühlingstagen," in the second act of the opera. This phrase appears in A-flat in the opera and in the overtures Nos. II. and III. (to retain the old numbering for the present): in the overture No. I. it appears transposed to E-flat. Too much stress is not to be laid upon this mere matter of key; for this phrase appears very near the beginning of the *adagio* introduction of the overtures Nos. II. and III., but as an *adagio* episode in the middle of the *allegro con brio* in No. I. Still, the fact remains that there is an alteration (in key at least) in this phrase in No. I. which does not appear either in No. II. or No. III. But this is not all: apart from an intercalated measure which we find in the overtures No. I. and II., but not in No. III., there are two important changes in the melody itself (as it appears in Florestan's air) made in the overtures No. I. and III., but which are not found in No. II. Now, Beethoven's tendency to make such changes in his themes, as he worked them over and over again to get them to satisfy him, is universally known, as it is also abundantly proved in his sketch-books. So it is at least *prima facie* evidence that where, as here, three different versions exist of an original phrase, the one of them which diverges most from the original form is the latest. Now, it is just in this overture No. I. that this phrase does diverge most from its form in Florestan's air: it has both the intercalated measure we find in the overture No. II. and the two important melodic changes we find in the overture No. III. Another difference is still more convincing: In each one of the three overtures this phrase appears with different instrumentation. In No. II. it is given to the clarinets, bassoons, and horns, with accompanying parts for the violins, violas, and

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'celli; in No. III. it is given to the clarinets and bassoons, with accompanying parts for the violins, violas, and 'celli, and two sustained E-flats on the trombones; in No. I. it is given to the oboes, clarinets, bassoons, and horns, without strings. Now, of all these three versions, that in No. I. sounds decidedly the clearest and best to the present writer's ear: both in No. II. and No. III. the passage sounds rather muddy and confused, in No. I. it sounds to perfection. To my mind the two melodic changes indicate distinctly enough that the No. I. version was written at least after the No. II., while the superior effect of the instrumentation indicates that it was written after No. III.

And to prove that the No. I. was written after the No. II. is quite enough to demolish all the "internal evidence" against its being written after the No. III., for this evidence is based wholly on the idea of its being impossible that Beethoven should have descended from the heights of tragic grandeur of Nos. II. and III. to the lighter vein of No. I. Such a descent was no more "impossible" after No. III. than after No. II. As for myself, I have never been able to see that this argument of "impossibility" could in the least hold water. As an overture to the opera, this No. I. is really an improvement upon Nos. II. and III.; and Beethoven evidently saw it to be so, for he afterwards wrote the No. IV., in E major, in very much the same vein. As heroic-dramatic compositions embodying the ground idea of the opera in a highly idealized form, the overtures No. II. and III. are incomparable; but, as an introduction to the opera, one of them is as much out of place as the other. Either of them is wholly out of keeping with the light-comedy vein of the opening scenes, which seem all too light after such portentous thundering. But the overtures No. I. and IV. introduce the work to perfection, and leave the tragedy and storm and stress to appear in their proper place in the course of the drama itself.

As considerable confusion exists in the numbering of Haydn's symphonies, the composer himself using no opus-numbers, and many of the symphonies being numbered according to the order of their publication by different firms, it will not be out of place here to print a list of Haydn's published symphonies with the numbers given them in the various editions.

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The numbers in common use are taken from the Catalogue of the London Philharmonic Society (in which some of the symphonies are indicated by letters instead of numbers), and from the editions (all of them only partial) of Breitkopf & Härtel, Peters, André, and Rieter-Biedermann. The English, French, and Italian titles attached to some of the symphonies are current in England and America: the German titles are current in Germany, and to a certain extent in America also. The symphonies numbered from 1 to 12 in the Catalogue of the London Philharmonic Society are the so-called great, or "Salomon," symphonies, written for Salomon's concerts in London. The comparative list is as follows:—

Key and Title.	*B. & H.*	*Peters.*	*Andrè.*	*R.-B.*	*L. Ph. Soc.*
E-flat ("mit dem Paukenwirbel")	No. 1	No. 1	—	—	No. 8
D	" 2	No. 2	—	—	" 7
E-flat	" 3	—	—	—	" 10
D ("The Clock")	" 4	No. 3	—	—	" 11
D	" 5	—	—	—	" 2
G ("Surprise," "mit dem Paukenschlag")	" 6	No. 4	—	—	" 3
C	" 7	No. 5	—	—	" 1
B-flat	" 8	—	—	—	" 4
C minor	" 9	—	—	—	" 5
D	" 10	—	—	—	—
G ("Military")	" 11	No. 7	—	—	No. 12
B-flat	" 12	No. 6	—	—	No. 9
G	" 13	No. 8	—	—	—
D	" 14	—	—	—	No. 6
E-flat	—	—	No. 1	—	Letter T
C ("l'Ours")	—	—	No. 2	—	—
E minor ("Trauer")	—	—	No. 3	—	Letter I
B	—	—	—	No. 1	—
G ("Oxford")	—	No. 9	—	" 2	Letter Q
C	—	—	—	" 3	Letter R
E-flat	—	—	—	" 4	—
D ("La Chasse")	—	—	—	" 5	—
C minor	—	—	—	" 6	—
B-flat	—	—	—	—	Letter A
F-sharp minor ("Farewell," "Abschiedssinfonie")	—	—	—	—	" B
D	—	—	—	—	" H
G	—	—	—	—	" L
G	—	—	—	—	" V
F	—	—	—	—	" W

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Several other symphonies were published in orchestral parts only, by Simrock in Bonn, but without numbers or letters: others were published (also without numbers) by André, and in London.

. . . Among Alphonse Daudet's plays there is one other failure which is still more astounding: I mean "L'Arlésienne." I have already said repeatedly of what severe injustice press and public had given proof toward this remarkable love-poem. Yet it is not passion that is lacking here. The hero, Frédéric, dies of love for a girl; and, side by side with this burning desire, there is near him Vivette's smiling and resigned affection. Then, again, it is Rose Mamaï's motherly love, that cry of the lioness who sees her whelp dying. And all this in a setting of exquisite originality, in the sunshine, in an atmosphere of puissant and sweet morals. Never had a work united more strength with more grace. Why, then, the public's coldness? One must surely admit that the public did not understand it.

"L'Arlésienne" stepped out too far from the current formula at the time when it was given. Later on we have seen "L'Ami Fritz" succeed, which in its cut and social atmosphere has strong points of relationship with Daudet's work. This leads me to believe that "L'Arlésienne" would succeed if taken up again. It is with certain plays as with certain books: when they are too far ahead of the times, the public must be given time to ripen. The time is now coming for these human analyses put upon the stage in simple settings. "L'Arlésienne" remains so far Daudet's masterpiece in drama, and surely "L'Arlésienne" will have its day of triumph.

Besides, it matters little whether Alphonse Daudet's plays may have had a more or less long and resounding success on their first appearance. They live, in spite of all, through their style and their analysis. They will be played a hundred years hence, when all the lauded things of to-day, the great successes of the craftsmen, will have long been sleeping beneath the

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dust, gnawed into by rust. The clever dramatists had better not smile when they speak of Alphonse Daudet as a dramatic author; for he will bury them all with the "Arlésienne," even if the "Arlésienne" never has the scenic success it deserves.

Such is the consolation of true writers. They have the centuries to come to prove them right. One may despise them as he pleases: they remain erect, and impose themselves at last. They live.— EMILE ZOLA, *Nos Auteurs Dramatiques.*

The saxophone, which figures in the score of Bizet's "L'Arlésienne" suite, belongs to a family of instruments invented (almost by accident) by Adolphe Sax, in the course of some experiments made by him toward improving the clarinet. The saxophone, although made of metal, is to be ranked with the wooden wind instruments. Like the clarinet, it is played with a single reed; but, unlike the clarinet, its tube is conical throughout its whole length. Its fundamental notes give all the harmonics, whereas the fundamentals of the clarinet give only the odd harmonics. The saxophone family comprises seven members: the sopranino (*petit saxophone suraigu*), in C and B-flat; the soprano, in F and E-flat; the mezzo-soprano, in C and B-flat; the alto, in F and E-flat; the baritone, in C and B-flat; the bass, in F and E-flat; the double-bass, or bourdon, in C and B-flat. This last instrument may also be played with a double-bassoon reed, and thus, to a certain extent, act as a substitute for the double-bassoon; but, when played with this reed, its lower notes are exceedingly harsh and rough. The main field for the saxophone family is in large military bands. Only one or two members of the family have ever been introduced into the orchestra, and this, too, only in isolated cases by French composers.

A vaudeville is to be compared to a man who parades in clothes that he has bought at a second-hand shop: every garment has already been worn by some one else, for whom it was made to order; and one notices, too, that they do not all belong together. Analogous to this is a harlequin's jacket, botched together out of shreds cut from honest people's coats, like the potpourri,— a real musical disgrace, that ought to be forbidden by the police.

It deserves to be remarked that in music the value of the composition overweighs that of the performance. On the other hand, just the opposite is true of the drama. For an excellent composition, played only middling well,— that is, only true and correctly,— gives far more pleasure than the most excellent performance of a poor composition. On the other hand, a poor play, acted by admirable actors, gives more than the best one, played by duffers.— ARTHUR SCHOPENHAUER, *Parerga and Paralipomena.*

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II. Minuetto: Allegro giocoso (E-flat major) 3-4
III. Adagietto: Adagio (F major) 3-4
IV. Carillon: Allegretto moderato (E major) 3-4

Charles-César-Léopold (called Georges) Bizet was born in Paris on Oct. 25, 1838, and died there on June 3, 1875. He entered the Conservatoire in 1848, studied composition there under Halévy, and won the Grand Prix de Rome in 1857. Before leaving the Conservatoire, he brought out an operetta, "Docteur Miracle," at the Bouffes-Parisiens, and on his return from Italy wrote and produced several opéras-comiques with but indifferent success. His overture, "Patrie," and his interludes and incidental music to Daudet's "L'Arlésienne" (extracts from which were afterwards published as to orchestral suites), were far better received. But he still had no very striking success until his "Carmen" carried his fame all over the musical world. This opera, brought out at the Paris Opéra-Comique on March 3, 1875 (just three months before the composer's death), was almost a failure at first, and the critical press was particularly severe on it; but it held the stage with unusual tenacity, and before very long it became evident that the work was the greatest success since Gounod's "Faust." It was the keystone to Bizet's fame, and led in time to more or less successful revivals of some of his earlier operas, among others "Les Pêcheurs de Perles" and "La jolie Fille de Perth."

The first suite of pieces from Bizet's music to the "Arlésienne" begins with a prelude in C minor, which passes through several changes of *tempo*. First comes an *allegro deciso* (*tempo di marcia*) in 4-4 time. The violins,

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violas, 'celli, and the lower wooden wind instruments and horns announce a stern, march-like theme in unison: the peculiar sonority of all these instruments of different *timbre* playing together in unison (not in octaves) is not very common even in modern orchestration, and is singularly rich and telling. Perhaps the first instance on record of this sort of scoring is the famous passage (so called on the G-string) in the introduction to the fifth act of Meyerbeer's "L'Africaine." This theme, given in unison throughout, is followed by a softer passage in full harmony for the wooden wind. Then comes the march-theme again, played at a brisker rate by the wooden wind and horns in octaves, accompanied by sharp taps on the snare-drum and a contrapuntal figure on all the strings in *tremolo*.

This in turn is followed by an *andantino* movement in C major, in which two horns and the 'celli play a slower major version of the march-theme in unison against a running contrapuntal bass in triplets on the bassoons. After this major episode the full orchestra once more takes up the theme *fortissimo* in C minor and in the original *tempo*. A *smorzando* passage, followed by a long pause, leads to an *andante molto* in A-flat major, in which the alto-saxophone, accompanied by the muted strings, with now and then a soft chord or two on the flutes and English horn in their lower register, plays a graceful, flowing love-melody; while at every second measure the clarinet exhales a sort of melodic sigh, always on the same three notes. Even apart from the tender beauty of the melody and the sensuous chromatic harmony, the instrumental coloring of this passage is utterly unique in its mysterious loveliness. There is a morbid, cloying, penetrating sweetness in it that recalls the odor of the tuberose. It seems as if the composer must have drawn his inspiration from an idea akin to Méphistophélès's:—

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in Barbier and Carré's text to Gounod's "Faust." Or, again, one might give it as a motto Browning's —

"How sad and bad and mad it was,—
But, then, how it was sweet!"

If ever anywhere Bizet showed absolutely original genius, it is here in this *andante:* it is morbid, if you will, but it is of an unearthly beauty! After it the first violins and violas take up a more dramatic theme at a slightly accelerated *tempo*, which is carried out in true French fashion by all the violins, violas, and 'celli in octaves against a quivering accompaniment in triplets by the wind instruments. The movement ends by half-cadence on the dominant chord.

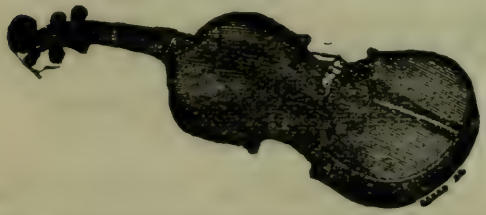
The second movement — *Minuetto: Allegro giocoso* — is a sprightly little dance-tune, most daintily scored, in the *trio* of which we meet with the characteristic peasant double drone-bass on tonic and dominant at the same time.

The third movement is a short *adagietto* in F major for strings only (without double-basses). This modest little movement for muted strings has a quite peculiar charm of its own.

The fourth movement — *Carillon: Allegretto moderato* in E major — is based on an incessant repetition of the three notes G-sharp, E, F-sharp, in imitation of the chiming of bells. This simple figure is varied by more or less brilliant counter-themes played against it; but, in one part of the orchestra or another, it persists without intermission, save for a short interlude in C-sharp minor (*andantino*, 6-8 time), in which the flutes, and later a

* O night, spread thy shade over them; Love, close their souls against prying remorse; and ye, flowers of subtile odor, complete the perturbation of Margaret's heart!

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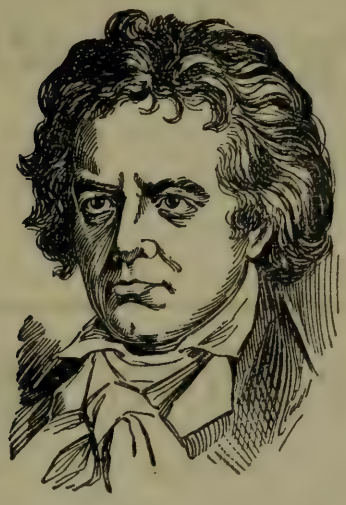
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fuller orchestra, play a rustic dance-tune. Then the *carillon* sets out again, and ends the movement.

This suite of Bizet's is the first of two, collected from the entr'actes and incidental music he wrote for Alphonse Daudet's play of "L'Arlésienne."



Overture to "Leonore," No. III., Op. 72. **Ludwig van Beethoven.**

Adagio (*C major*) 3-4
Allegro (*C major*) 2-2

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kettle-drums strike a short *fortissimo* G (the dominant of the key), which is held and diminished by the wooden wind and horns, then taken up again *piano* by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoon, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant 7th, and at last of the tonic of the key of B major. From this chord of B major the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant 7th and minor 9th to the chord of A-flat major. Here we have, in the short space of nine measures, a succession of keys — C major, B major, A-flat major — such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural. The key of A-flat major once reached, the clarinets and bassoons, supported by the strings and two sustained notes on the first and second trombone, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen," in the second act of the opera. Then come mysterious, groping harmonies in the strings, leading to E minor, in which key the flute and first violins call to and answer each other, as if anxiously searching for something in the dark; the search grows more animated, the double-basses and wind instruments join in it, the key changes, until a terrific outburst of the whole orchestra on the chord of A-flat major announces that the thing sought for is found. But angry chords on the strings and brass, answered by plaintive wailings of the deepest pathos on the wooden wind instruments, tell that it is not a thing of joy, but rather of endless sorrow and horror. The basses repeat

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an imitation of the old flute and violin call, admonishing to immediate action, that the sorrow and horror be made an end of. The dominant of C major is reached: the basses alone lead on to the tonic, and, with the *allegro*, the work of deliverance begins. A buoyant, nervous theme begins *pianissimo* in the first violins and 'celli, rising and falling against a persistent low C, tremulously held in the violas, pulsating and throbbing like an anxious heart-beat in the double-basses. It rises ever higher, *crescendo e sempre più crescendo*, the wooden wind chiming in, until a raging climax is reached on the chord of the dominant (over a tonic pedal), and the entire orchestra precipitates itself in unbridled fury upon the theme, whirling onward in irresistible impetuosity. The instrumentation of this passage is as original as it is overwhelmingly brilliant: all the strings (double-basses included) and all the wooden wind, horns, and trumpets (as far as the last two can) play the theme itself in raging octaves, while only the three trombones play the harmony. The storm continues, now abating in violence, now blowing its fiercest, up to a half-cadence in the key of E major. A *sforzando* call on a pair of horns ushers in perhaps the most poignantly pathetic second theme in all music,—a theme woven out of sobs and pitying sighs, over an accompaniment full of anxious agitation in the strings. A more buoyant and hopeful conclusion-theme sets in (still in E major, although modulation has been almost constant during the second theme), and with a superb climax brings the first part of the *allegro* to a close.

The working-out is singularly original: the plan pursued is more dramatic than symphonic, and had, as far as I know, never been adopted before, although Mendelssohn afterwards followed a very similar one in parts of his overture "Meeresstille und glückliche Fahrt." This working-

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out consists almost wholly in alternating a pathetic, sobbing figure taken from the second theme and played, now in octaves, now in thirds, by the wooden wind, over a nervous accompaniment of the strings, in which the violins constantly harp on a figure from the first theme, with raging outbursts of fury in the whole orchestra: it is like an oft-repeated pathetic entreaty, always answered by a sterner and sterner No! The nodus of this passionate plot is cut by the trumpet-call behind the stage (as in the prison-scene in the second act of the opera itself). This twice-repeated trumpet-call in B-flat is each time answered by the brief song of thanksgiving from the same scene,— Leonore's words in the opera are, "*Ach! du bist gerettet! Grosser Gott!*" — first in B-flat, then in G-flat major. A gradual transition leads from this to the return of the first theme at the beginning of the third part. This return of the first theme is absolutely original: it comes back, not on the strings as before, but as a blithe flute solo! Berlioz was rather shocked at this flute solo: he writes of it that "it is not worthy, in my opinion, of the grand style of all the rest of the overture." But there are times when the heart of man is too full of sudden joy even for tears, when, after a long agonizing strain and an unlooked-for reprieve, his whole being is literally *emptied* of emotion, and he can only — whistle. But this emotional torpor does not last long: the third part develops itself along the same general lines as the first, and leads to as wildly and frantically jubilant a *coda* as even Beethoven ever wrote.

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OF THE

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Saturday Evening, January 21,
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Twelfth Rehearsal and Concert.

Friday Afternoon, January 20, at 2.30.

Saturday Evening, January 21, at 8.00.

PROGRAMME.

Carl Goldmark – – Overture in A major, "In the Spring," Op. 36

Max Bruch – – – Concerto for Violin, No. 1, in G minor, Op. 26

I. Vorspiel: Allegro moderato (G minor) – – 4-4
II. Adagio (E-flat major) – – – – – 3-8
III. Finale: Allegro energico (G major) – – – 2-2

Franz Liszt Episode from Lenau's "Faust": Scene in the Village Tavern (Mephisto-Waltz)

Allegro vivace, quasi presto (A major) – – – 3-8

Charles Gounod – "Vision de Jeanne d'Arc," for Violin and Orchestra

Joachim Raff – Symphony No. 3, in F major ("Im Walde"), Op. 153

Part I. In the Daytime. Impressions and Emotions: Allegro (F major) – – – – – – – 3-4
Part II. At Twilight. 1. Revery: Largo (A-flat major) – 2-4
2. Dance of Dryads: Allegro assai (D minor) – – – – – 3-4
Part III. At Night Silent weaving of the forest at night. Entrance and exit of the wild hunt with Dame Holle (Hulda) and Wotan. Daybreak: Allegro (F major) – – – – – – – – 4-4

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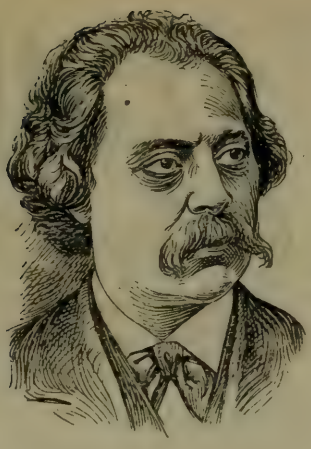
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Overture, "Im Fruehling," Op. 36. **Carl Goldmark.**

Karl Goldmark was born at Keszthély, Hungary, on May 18, 1832. He first studied the violin at the Musikverein at Oedenburg in 1842, then in Vienna of Leopold Jansa, and during the winter of 1847–48 at the Conservatorium of Joseph Böhm. He was also a pupil in the harmony class at the Vienna Conservatorium; but all his studies at that institution were cut short by the revolution of 1848, and in composition he was for the most part self-taught. The year 1858, which he spent in Pesth, was especially devoted to earnest self-directed studies in the works of Bach, Beethoven, and Robert Schumann. He found a firm friend in Joseph Hellmesberger, the elder, who had much of his chamber music and orchestral and choral work performed at his own concerts. For some time Goldmark was known mainly as a violinist, and his best known work was his suite for pianoforte and violin, Op. 11: indeed, so often did he play this composition in various German cities that one day a wag, seeing his name, "Karl Goldmark," on a hotel register, played him the trick of adding in his own hand, "*et suite.*" Goldmark's reputation as a composer first became universal through his well-known concert overture "Sakuntala,"

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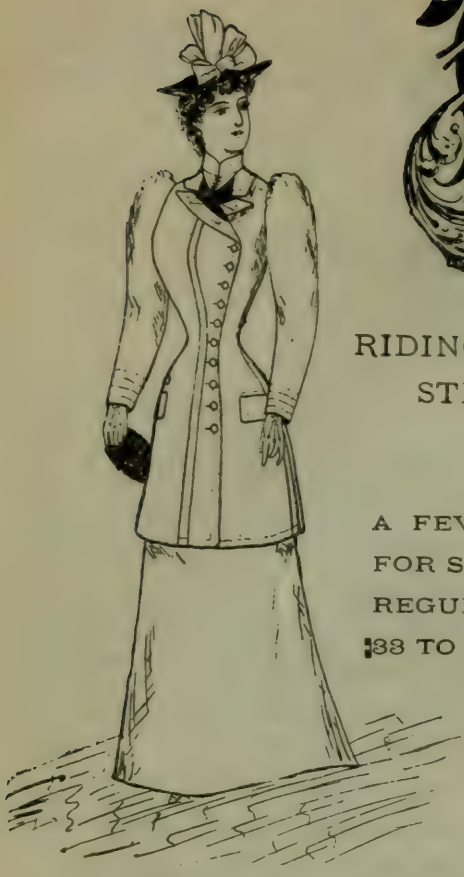
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which, soon after its performance by the Philharmonic Society in Vienna in 1865, was given almost all over Europe and the United States. Ten years later his opera "Die Königin von Saba" placed his name upon the pinnacle of fame, and in its turn made the round of the musical world, excepting France, where foreign operas are hardly ever given until their composers have become recognizedly "classic." Ever since 1875 Goldmark has been recognized as the only thoroughly successful German opera composer since Richard Wagner: even Anton Rubinstein has not run him very hard in this field. Still, Goldmark is not exclusively, nor even principally, an opera composer, although the most unquestionable element in his talent is probably his dramatic gift: his concert and chamber music have won distinguished recognition everywhere, and he certainly stands in the first rank among orchestral writers to-day. He is an elaborately careful and laborious composer, writing slowly, and subjecting his works to searching self-criticism before giving them to the world. He is of Hebrew blood, and has the conviction of the importance of details that belongs to his race. He is a brilliant master of orchestration, and delights in the most sumptuous orchestral coloring, perhaps to the extent of grazing monotony. The charge of a lack of elevation of style and nobility of inspiration has been brought against him; but in this matter he certainly does not stand far below many another of his famous contemporaries. His prevailing fault is a tendency toward the theatrical in musical effect.

The overture "Im Frühling" (In the Spring) begins rather like Mendelssohn's "Italian" symphony. The rhythm (9-8 time) is different, but the key (A major) is the same; and we hear a similar quivering accompaniment in triplets for two measures, against which the theme starts in on the violins in a very similar way. But here the resemblance stops, Goldmark's theme is buoyant and brilliant, but not wholly free from those syncopations in which the modern composer delights. After this theme has been played through in A major, it proceeds to make, as it were, four

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"false starts" in the following keys: in E major, A-flat major, D-flat major, and C major. In this last key it exhausts itself after four measures, and some soft harmonies in the horns, bassoons, and lower strings lead forthwith to the second theme in E major (dominant of the principal key). This gracefully swaying theme begins on the strings, the softer wind instruments chiming in toward the end of the first phrase. Soon the conclusion-theme comes in, also in E major,—a flowing *cantabile* melody on the first and second violins in octaves (strengthened farther on by the oboes), against rising and falling *arpeggj* in the clarinets and violas, and sustained harmonies in the wind instruments and basses. With this conclusion-theme the first part of the overture ends.

The working out begins on a figure taken from the first theme, taken up in alternate measures by the strings and the flute (or oboe), against which other wind instruments assert a new rhythm. This working-out is carried on with considerable elaborateness, if not at great length, the composer having other things *in petto* than a long free fantasia. The first theme soon returns to usher in the third part in A major, this time *fortissimo* on the full orchestra. This third part bears quite the regular relation to the first, the most noteworthy modern innovations being certain striking changes in the instrumentation and in the register in which the several themes are introduced, and having nothing to do with the musical form. It leads to a long and brilliant *coda*, in which the working-out is pursued (as was often the case with Beethoven) on a wholly new plan. This *coda* soon changes the rhythm and *tempo* (*allegro*, 3-4, really 9-8, time) to *vivace non troppo*, 6-8 time. After a short slow interruption this *tempo* is accelerated to *allegro assai*, then to a *più mosso*, with which the work closes. So, unlike most of Beethoven's symphonic first movements, in which the free fantasia is dramatic and the *coda* idyllic, the *coda* in this overture is the most dramatic part of the work, and the most full of climax.

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Concerto for violin, No. 1, in G minor, Op. 26. **Max Bruch.**

I. *Vorspiel: Allegro moderato* (*G minor*) 4-4
II. *Adagio* (*E-flat major*) 3-8
III. *Finale: Allegro energico* (*G major*) 2-2

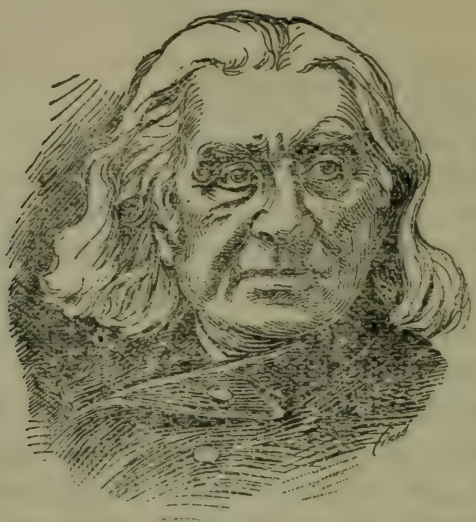
Max Bruch's G minor concerto has made good its place in the foremost rank of modern violin concertos. The first movement (*allegro moderato* in G minor) is in a somewhat unusual form, which probably is the reason for the composer's marking it "*Vorspiel*," or prelude. A clearly marked phrase of four measures on the wooden wind and horns introduces a measure of *cadenza* for the solo violin: then the orchestral phrase returns, and there is another measure of *cadenza*. A second repetition of the introductory phrase on the full orchestra leads immediately to the principal theme, which is announced by the solo violin over a tremulous accompaniment on the strings. This theme is principally remarkable for the strong dramatic effect of a pulsating figure in the basses, which is afterwards treated thematically in the course of the movement. The theme itself is of a half-preluding, free character. At its close a short orchestral interlude on the pulsating figure leads to the second theme, a passionate melody in B-flat major, announced by the solo instrument. The rest of the movement, which is not long, is but a free fantasia on these two themes and the

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throbbing figure first given out by the basses. At its close the introductory phrase in the wooden wind is thrice repeated with its interspersed measures of solo *cadenza*, much as at the beginning of the movement; and a short orchestral postlude leads to the second movement, which is connected with the first without intermission. One of the most marked peculiarities of the movement is the introductory phrase which appears thrice at its beginning and end, without having anything to do with the material of which the movement itself is built.

The second movement is a beautiful *romanza*, in which the solo violin occupies the foreground almost throughout. Its second phrase has become especially famous. The *finale* is a brilliant, march-like movement in rondo form.



Episode from Lenau's "Faust": The Dance in the Village Tavern (Mephisto-Waltz). **Franz Liszt.**

Allegro vivace, quasi presto (*A major*) 3-8

This is the second of two "Episodes from Lenau's 'Faust'" which Liszt illustrated musically. The scene is laid in a village tavern, where a wedding is going on with music and dancing. Mephistopheles looks in at the



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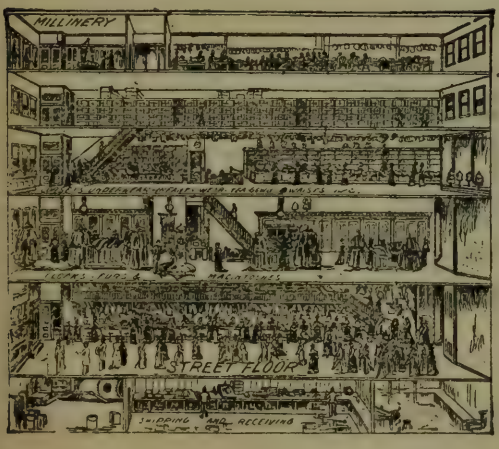
CHICAGO.

window in the guise ot a huntsman, and beckons Faust to follow him into the room. Entering upon the scene of jollification, Faust soon becomes enamoured with a black-eyed village beauty, but is a little shy at first about asking her to dance with him. Mephistopheles laughs at him "who has just dared it with hell, and is now abashed before a woman." Turning to the village musicians, he says: "You dear people, your bow is still drawn much too sleepily! To your waltz sick pleasure may turn on lame toes, but not youth full of blood and glow. Reach me a fiddle, 'twill give out another sound, and in the tavern there shall be other springing!" He takes the fiddle and strikes up a waltz tune, to which Faust and the young girl dance madly, he the while commenting upon all the delights of dancing, love, and beauty in a glowing monologue which had, perhaps, just as well not be quoted.

The music is at once one of the liveliest and the most graphic of Liszt's orchestral tone-pictures, and follows Lenau's text with a minuteness of detail and a frank vividness of illustration that leave nothing to be desired. The piece is scored for full modern orchestra.

ENTR'ACTE.

The suggestion of objects and events, the awakening in the mind of definite concrete images, may take place in two ways. First, the actual sounds and motion of the music may perceptibly resemble actual sounds and motions of other things. If we look down any list of titles of musical pieces, we are certain to find examples of this. Brooks, cascades, storms, bells, hammers, rides, gondolas, sources of sound, and moving things of all sorts are laid under contribution; while such titles as *Restless Nights* have a more remote, but real connection with concrete images of movement. This kind of direct resemblance, aided greatly, of course, by actual association, has a place in dances and marches. And amid the variety of scenes and objects which these words might suggest the mind may be easily led more or less to define the image either by the pervading character of the music or by certain special points in it. Thus, of two dance-pieces, one



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might be appropriated to nymphs, and another to giants, by flowing grace in the one case, and by more emphatic phrases and, perhaps, bass effects, like heavy steps, in the other. And we can easily realize the quaintness of turn or the solemn advance which would indicate a marionette or a hero as the subject of a funeral-march. Such features, again, as blending or as hurry and confusion of strains easily suggest external analogies. It is obvious that such resemblances as these may present all varieties of closeness and remoteness, of reality and fancifulness. The fountain may truly suggest itself in the trickling passages of the music: the confusion of the carnival, though not thus self-evident, may be accepted as an image which, at any rate, keeps easily parallel with the changing maze of musical sounds. Purcell's indication of the fall of Troy by a descending scale, on the other hand, is not less uninteresting as illustration than as music.

The second way in which images of external facts may be suggested by music is by general qualities. Here, again, we might procure our examples from almost any list of musical titles: the sea, evening, moonlight, sunny landscape, any scene or season with which we associate a distinct emotional coloring, may find in music its faint reflection. These more general analogies are often combined with the more distinct resemblances, as is natural, if we consider that definable qualities in music are mainly connected with distinct features of motion. The same calm and steady musical flow, which might suggest a quiet succession of waves, has naturally an expression of tranquillity corresponding with the same idea.

These suggestions, however, remain in almost all cases extremely indefinite. This is sufficiently clear when we have only some very general quality to fix our image by; but even the more special points of motion or sound leave almost always a very wide latitude of choice. Given the title, of course all who are the least interested in having an image at will have the same image; but, left to themselves, they might each select a different one. We will defer for a moment the disputed subject of what is known

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as programme-music, where the musical illustration which is attempted is of a much more elaborate kind, and where high æsthetic value is claimed for the perception of the correspondences. As regards the simpler suggestions which can be summed up in a title, there can be little dispute. They belong naturally rather to the slighter category of musical sketches and impromptus than to works of long labor and elaborate construction; and, however unessential, they are at any rate convenient, inasmuch as the number of technical designations by which musical pieces can be distinguished is small, and persons who do not themselves perform the pieces cannot be expected to burden their memories with keys and *opus* numbers. The interest of the imagined resemblances, even where strong enough to be worth taking into account, is not likely to be identified with the excellence of the work. The interest, for instance, which any one may derive from reading the remarks on Mendelssohn's visit to Italy, often found in programmes as an introduction to his *Italian* symphony, is the interest not of musical interpretation, but of personal sympathy with the happy composer of the happy music. At the same time the confusion of the essential and the accidental is so apt to creep in, and to pave the way to further fallacies, that even on these outskirts of expression the independent impressiveness of music is worth defending. The very ease with which music lends itself to subjective association makes it the more necessary to notice how entirely subjective the association usually is. And, when a composer lovingly or humorously connects some musical product with the outward occurrence or the inward vision which, acting through hidden channels, may have stimulated his fancy, he sometimes innocently gives a handle to a misconception he would often be the first to disown. For instance, Schumann tells how a composer had been haunted, while writing, by the image of a butterfly floating down a brook on a leaf, with the result that his composition was characterized by a kindred simplicity and tenderness. Very likely it was; but Schumann would not have denied that, in the range of music, hundreds of equally simple and tender compositions might be

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found, written by writers who, as it happens, had *not* any such particular vision floating before their eyes, and, in conceding this, he would concede all for which I am contending.

Similar remarks apply to titles and pieces of suggestion of a less concrete kind. Schumann's own works present many titles, drawn both from visible realities and from more abstract conceptions, which are considered most happily characteristic, but which were actually thought of after the composition of the respective pieces. And his written criticisms are specially emphatic in respect of this very point. His imagination, indeed, suggested as humorous and interesting flashes of allowable subjective interpretation as can be anywhere found; and one is specially tolerant of such fancies when they come from a master: when wine is of fine flavor, one does not quarrel with the froth. But, while his images run riot in most graceful fashion, we feel that he is always estimating them at their true value;* and he often puts in a word to warn us against mistaking the dream for the reality, the dim mirror of metaphor for the veritable region, "which," as he says, "we have never explored, and consequently can have no recollection of."

As regards ideas unconnected with concrete images and events, it might be at once surmised that the only ones music might be thought capable of expressing or suggesting must belong in some way to definite qualities of the music and its emotional expression. . . . For example, that while the idea of fervor and insistence, which is a distinct mode of feeling associated with motion and gesture, is expressible in music by emphatic reiteration, there is no similar way of expressing an idea so withdrawn in the abstract intellectual region as perseverance. I believe that such is the case, and that any analogies attempted outside this emotional class of ideas are of the most barren kind. A single example of an attempt of this kind will suffice. Professor Macfarren, in his critique of Brahms's *Requiem*, says

*I have invariably found, in musical discussions, that the most vivid and penetrating similitudes have been thrown out impromptu by those who are furthest from taking them *au sérieux*.

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that in a pedal bass, continued with beautiful musical effect for a long period, we must conceive the composer to have "set down his thought of the Divine permanence." Such a *rapprochement* seems exactly as mechanical as that of the fall of Troy and the descending scale, noticed above. The perception of something going on for a considerable time neither makes us feel permanent, as, *e. g.*, triumphant music makes us feel triumphant, nor wakens any feeling which corresponds with it in the way that, *e. g.*, the feeling of amusement corresponds with the perception of caprice or pursuit. The connection of the abstract quality of the musical feature with the Divine or any other permanence must be a totally irrelevant and deliberate mental act; and Brahms here as much or as little expresses his "thought" of anything beyond his splendid musical effect as we should express our "thought" of the bottomless pit by playing a shake on the lowest notes of the piano.— EDMUND GURNEY, *The Power of Sound.*

If there is on earth a choice place where it is lawful to discourse freely and without mental reservations about music, it is surely the Academy. In high social circles people are glad to call music an accomplishment, an art of fleeting and frivolous amusement. Here it is ranked among the Fine Arts, it is in its right place. Whence comes it that so different judgments are passed upon music? Whence comes the injustice of which it is so often the victim? The reason is simple. People have contracted the blameworthy habit of thinking that, where there are musical sounds, there is necessarily music. It would be as fair to say that there was literature wherever people gabble, painting wherever they daub. Many things pass for being music which differ as much from it as a charcoal-dealer's sign differs from the design of a master; and, if every one does not make this distinction forthwith, it is because to do this demands an education that is not yet sufficiently general. It is because, if it is enough to hear music to

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experience pleasant sensations, this by no means suffices to enable one to form a correct idea of the nature of the art of music. When one wishes to raise one's self as high as this, one must be in condition to add reading to hearing. He who does not know music as it is fixed by writing can only have an incomplete idea of the art of music. If philosophers happen to treat music with benignity, they speak of it as an art essentially vague and devoid of consistency; and, in our day, when everybody puts his finger into the pie in passing judgment upon everything, music is too often considered as an art of sensation. Because it shares with eloquence the magnificent privilege of exciting enthusiasm and carrying away the crowd, people think it confined to the domain of nervous impressions. Yet this is only one of its sides.

It is almost strange to assert that there was a time when this side of music, so important in our day, was entirely neglected. In the sixteenth century, when a monk of genius had discovered the new scale which was to engender harmony, when, after much groping, our admirable notation, one of the masterpieces of the human mind, had been created, composers fell so in love with this nascent art that they despised melody and expression, appreciating the beauty of nothing more than polyphonic combinations. Melody was banished to dance-tunes and popular songs. The whole school of which Palestrina was the illustrious head worked on this line, with harmonic resources that seem to us infinitesimal when compared with those we have at command to-day. Many persons imagine Palestrina to have been a great melodist, because he was an Italian. It is a mistake. His music, like that of his whole school, is none the less beautiful; for it proceeds from a sure doctrine. Although at this period it was not customary to indicate "the *tempi*" and "shading" of pieces, which makes a serious trouble in the matter of performance, this music still produces a great effect when sung. So I shall not stop here to combat the prejudice which tends to represent music to be an essentially ephemeral art, and subject

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more than any other to the caprices of fashion. Facts take it upon themselves to refute this error, and nothing can prevail against a fact.

Neither shall I stop to speak of the music of the ancients. Everything points to its relationship with the grand total of Oriental forms of music of which we see the decadence to-day, and of which Greece, India, and Persia undoubtedly witnessed the full bloom. People ask often enough why we do not understand the music of the Orientals, and why these latter do not understand ours. There is no ground for astonishment, for they are two different arts. The name of *music* ought not to be applied to both. That great art of antiquity and of the East is neither superior nor inferior to ours, in an absolute way. It is another art. Thus engraving, painting, sculpture, and architecture, which all derive from the art of drawing, are yet different arts, which can not rightly be compared together.

We were saying that the music of the sixteenth century was beautiful in spite of the almost complete exclusion of melody; but this exclusion could not go on forever. Melody was to come back upon the stage, rejuvenated, transfigured by the new musical forms that were awaiting her. Polyphony lost its preponderance, but harmony could no longer lose its sway: it pursued its evolution which is still going on under our very eyes. At any rate, it kept a little in the shade, leaving melody in the full sunshine.

The polyphonic school and the melodic school mark the two fine epochs of the art of music in Italy.

It was left for Germany to take up the torch from the hands of Italy, and to give birth to works in which all parts of the art, harmony, rhythm, melody, exactly balanced, were destined to realize a perfect whole.

But what was France doing? She was neither harmonic nor melodic, in the exclusive sense of the terms: she was dramatic. While Italy, the native land of the lyric drama, was subordinating the drama to melody; while Germany, giving a prodigious impulse to instrumental music, allowed the drama to be overrun by the orchestra, and, growing dazzled at her own light, got so far as to lose her sense for vocal style, France laid hold of the lyric drama, and, while drawing near, now to Italy, now to Germany, did not lose sight of her object,— the lyric drama, considered above all as a drama, and subordinating both singing and orchestra to the dramatic action. The greatest composers from abroad, when they have worked for France, have had to adopt this point of view; and every one knows that they have gained thereby. Every one knows that Gluck, Spontini, Rossini, Meyerbeer, to mention no others, found in French taste a sure guide that led them to the supreme expression of their genius.

Musical France was not only dramatic: she was scientific. While Sebastian Bach was building up his immense work,— a sort of Gothic cathedral, of which the colossal proportions and marvellous carvings confound the imagination,— our great Rameau was laying the foundations of a theory of harmony, and making astounding discoveries which he was the first to turn to account in his own daring and powerful works. So France's share is very fine; and it is quite wrong to accuse her, as has been done, of never having been anything in music but an imitator and a plagiarist. If she

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has been amenable to the influence of her neighbors, her own influence has been immense; and, when one studies the history of the art, one sees, not without astonishment, that Germany has been, even more than France, a tributary of Italy.

Germany, in our day, has reached the apogee of musical development. The great epoch to which we have just alluded had the fate of all great epochs in art: it did not last long. Polyphony has grown out of all proportion under the influence of the recent development of instrumentation, which has, so to speak, assumed the proportions of a new element introduced into the art; while harmony, enriching itself with new achievements, has come to add its magic to that of orchestral coloring. At the same time Germany seems bitten with a growing disdain for melody,—a phenomenon comparable to that which grew up in the sixteenth century in the Palestrina school. What will happen? Will France, who never allows herself to be led into excesses, in music at least, have enough influence to check the movement? . . . Will her resistance be to no purpose? . . . The event of the struggle will decide, for a long time to come, the musical future of the world.— CAMILLE SAINT-SAENS, *Causerie sur le Passé, le Présent, et l'Avenir de la Musique.*

All best thanks for kindly sending me the *Academy* with E. P.'s* remarks on my symphonies. Assuredly, I can only accept with upright thankfulness an article dictated by so much good will toward myself. Only, whether the understanding of my works will be helped forward thereby is a question that will probably have to be answered in the negative in several ways.

Already in *Germany* have I found in the *mass* of musicians a complete misunderstanding or not-understanding of *what* I meant, and of *why* and *how* I meant it. Only, some few of my "practising" colleagues have been content to exploit my methods as clumsily as they have impudently, and to let themselves be highly praised therefor.

*Ernst Pauer's?—W. F. A.

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CHAS. POLLOCK.

I can complain all the less if I must for the present do without being exactly understood in *England*, where the people have been taken unawares by those of my symphonies which musicians play least, and which listeners can least enjoy.

E. P. is, above all things, not quite clear in his own mind about the *purpose* of the symphony, as it has gradually been evolved: so he can not be quite clear either about the *means* and their *relation to this purpose.* He therefore tests the works according to what is *accidentally external* in them, in which way we might be happily screwed back about 200 years. But, as I have said, one can take this all the less ill of an Englishman, since the matter is much worse in Germany, and may grow worse still.— JOACHIM RAFF, *Letter to Hans von Bülow*, April 13, 1875.

The wood-nymphs, Pan's partners in the dance, were but one class of nymphs. There were besides them the Naiads, who presided over brooks and fountains, the Oreads, nymphs of mountains and grottos, and the Nereids, sea-nymphs. The three last named were immortal; but the wood-nymphs, called Dryads or Hamadryads, were believed to perish with the trees which had been their abode, and with which they had come into existence. It was therefore an impious act wantonly to destroy a tree, and in some cases was severely punished.— BULFINCH, *The Age of Fable.*

An enthusiastic admirer of the character of Jeanne d'Arc, or Joan of Arc, was once rather floored by being asked if he knew where Arc was. He was obliged to own up that he had never thought of that, and really did not know where the city was. It was not much of a consolation to him, however, to learn that there was no such place, but that the girl's real name was simply Jeanne Darc. He was much in the same case as the lady who asked in perfect good faith where the town of Rouet was. Nobody could tell her. At last she said she thought it must be the town

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where Margaret in "Faust" was born; for she had seen a picture in a window in Washington Street marked "Marguerite of Rouet." Then it occurred to one of the by-standers that one of the scenes in Ditson & Co.'s edition of the pianoforte-score of Gounod's "Faust" was headed "*Marguerite au Rouet*" (Margaret at the Spinning-wheel), and that the owner of the shop-window in Washington Street must have mistaken one French preposition for another. But surely "Margaret *of* Rouet" is no worse than "Joan *of* Arc!"

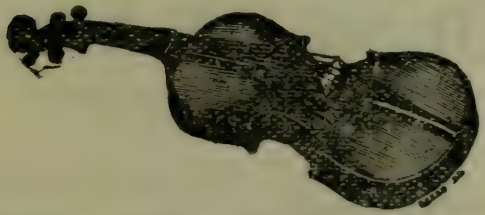


Symphony No. 3, in F major ("Im Walde"), Op. 153. **Joachim Raff.**

Part I. In the Daytime. Impressions and Emotions: Allegro (*F major*) 3-4
Part II. At Twilight. 1. *Revery: Largo* (*A-flat major*) 2-4
2. *Dance of Dryads: Allegro assai* (*D minor*) . 3-4
Part III. At Night. Silent weaving of the forest at night. Entrance and exit of the wild hunt with Dame Holle (*Hulda*) *and Wotan. Daybreak: Allegro* (*F major*) 4-4

Joseph Joachim Raff was born at Lachen on the Lake of Zürich on May 27, 1822, and died in Berlin on June 26, 1882. He began his education at Wiesenstetten in Würtemberg, and later entered the Jesuit Lyceum at

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Schwyz, where he won first prizes in German, Latin, and mathematics. He had also begun to study music, but poverty forced him to abandon all his studies and turn schoolmaster. He kept on, however, studying music by himself, without a teacher. He made no mean progress on the pianoforte and violin, and also in composition, so much so that, when in 1843 he sent some manuscript compositions to Mendelssohn to look at, the latter gave him an introduction to the firm of Breitkopf & Härtel in Leipzig, which led to the publication of several of his works. For some time longer he remained exceedingly poor, but at last succeeded in exciting Franz Liszt's interest, and the great pianist invited him to accompany him on a concert tour. In 1846 he met Mendelssohn in Cologne, and was urged by him to go to Leipzig and study under him. He accordingly parted company with Liszt to avail himself of this invitation. But the plan was knocked in the head by Mendelssohn's death in 1847; and Raff thought best to stay in Cologne, where he supported himself for a time by musical criticism. Once more Liszt tried to help him by giving him an introduction to the music-publishing firm of Mechetti in Vienna; but, just as business relations were being entered upon, Mechetti died. Raff returned to his studies in Cologne and Stuttgart, in which latter place he met von Bülow, who played his pianoforte Conzertstück in public for him. In 1850 he went to Weimar to be constantly near Liszt. Here he met Doris Genast, the actress, with whom he fell in love. He followed her to Wiesbaden in 1856, and married her in 1859. In Wiesbaden he was long in demand as a pianoforte teacher. In 1863 his first symphony, "An das Vaterland," was awarded the first prize offered by the Gesellschaft der Musikfreunde in Vienna. This served to make him more generally known, although its subsequent fate was not much more glorious than that of most prize-compositions.* In 1877 he was appointed director of Hoch's Conservatorium in Frankfurt on the Main.

*A certain Kapellmeister in Germany once heard an old member of his orchestra saying to a knot of his fellow-players, after a rehearsal of this symphony: "*Seht, Kinder, das hab' ich immer gemerkt: je preis-*

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From 1843 to his death Raff was an indefatigable producer. His works reached the unusual opus-number of 216. If by far the larger proportion of these were *salon* pieces and pot-boilers, this fact, not common with composers of his rank, is to be explained by his life's being almost one unintermittent struggle with poverty. He was forced to write for eager publishers. No doubt this had an untoward effect upon his more serious writing. He had a fatal facility; and, the habit of writing *currente calamo* once formed, he could not quite rid himself of it, even in the face of the most serious tasks. The genuineness of his musical earnestness, however, may be seen from the exceedingly thorough professional education he managed to get in a very pick-up way, and largely by self-directed study, and also from his almost constant light work on pot-boilers not rendering him absolutely unfit for tasks of higher flight. One may say that his sentiment and passionateness, if genuine and glowing, seem at times but skin-deep and lacking true nobility, and that his brilliancy is not always free from a certain tinsel glitter; that, with all his facility and often astounding technique in composition, he never attained to absolute mastery over thematic development. Still, he undeniably belonged in the first rank of composers of his day; and perhaps only Johannes Brahms is really to be ranked above him. With pianists and orchestral conductors, not to mention players of chamber music and a very large portion of the public, his works have been steady and especial favorites.

Raff's symphony "Im Walde" (In the Woods), like his "Lenore" symphony, is divided into three parts. Part I. is headed "In the Daytime; Impressions and Emotions," and comprises the first *allegro* movement. Part II. is headed "At Twilight," and comprises the second, *largo* movement ("Revery"), and the third, *allegro assai* ("Dance of Dryads"). Part III. is headed "At Night. Silent weaving of the forest at night. Entrance

gekrönter ein Werk ist, desto durcher fällt es am Ende!" A piece of word-coinage that might be rendered: "See, boys, I've always noticed that, the prizer a composition is, the kerflunker it falls at last!"

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and exit of the wild hunt with Dame Holle (Hulda) and Wotan. Day-break," and comprises the final *allegro*.

The first movement begins softly and vaguely with two chords in the lower register of the violas, bassoon, 'celli, and double-basses, leading to the chord of C major (dominant of the principal key): disjointed fragments of the first theme crop up sporadically, and the theme thus forms itself, and grows into being before our very ears. This gradual *crescendo* is followed by a sudden *pianissimo*, in which the trombones make an effective entrance against the high violins: a hurried descending figure in the violins, against part of the first theme in the basses, leads immediately to the first subsidiary,—a nervous rising and falling figure in repeated sixteenth-notes on the first violins, alternating with a lighter, tripping phrase in the wooden wind. This first subsidiary begins in F minor, but soon leads to the second theme which enters, *poco più allegro*, in B-flat major. In the conclusion-theme, which crops up in 9-8 time, and still in the same key, in the bassoons and other wooden wind instruments, and then gradually takes possession of the whole orchestra, we meet with a new rhythm, which was, however, hinted at in that sudden *pianissimo* which immediately preceded the first subsidiary. This closes the first part of the movement, which is not repeated. The working-out is both long and elaborate; and the third part of the movement bears pretty much the regular relation to the first, except that the second theme, which appeared in the first part in B-flat major (subdominant of the principal key), now appears in C major (the dominant). The *coda* begins almost exactly as the free fantasia did, and is quite as long as it; but it soon takes up a more dramatic line of development, climax following upon the heels of climax, until after a longish *decrescendo* the movement closes on a *pianissimo* chord of F major, swelled to *forte*, and followed by two soft *pizzicato* F's in the strings.

The second movement (*largo*, in A-flat major) is full of dreamy beauty. It is especially noteworthy for its richness and elaborate variety of orchestral coloring.

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The third movement (*allegro assai*, in D minor) is really the *scherzo* and *trio* of the symphony, This "Dance of Dryads" is the daintiest brisk movement, in which the strings and wooden wind vie with each other in nimble agility. In the *trio* we come upon a device not unlike that employed by Berlioz in his "Queen Mab" *scherzo*,— high sustained notes and trills on the violins in harmonics against a melody in the wooden wind.

The finale (*allegro*, in F major) is the longest movement in the whole symphony. It begins with a three-voice *fugato* in the strings, in which the composer seeks to express the quiet and darkness of the woods at night. But soon a restless triplet figure in the depths of the bassoon and 'celli announces that the "wild hunt" is approaching, the storm-wind rises, figures like horn-calls sound from every quarter of the orchestra, and the old Northern god and goddess long pursue their furious chase. The greater part of the movement is one of those highly colored pictures of unbridled fury in which Raff delighted, and of which we find a counterpart in the *finale* of his "Lenore" symphony. The movement ends with an exceedingly picturesque and poetic suggestion of dawn, the theme of the opening *fugato* returning in the bassoon and horn, soft trills on the lighter wooden wind picturing forth the growing light, until the sunrise comes with a glowing entrance of the second theme of the first movement on the full orchestra, and the symphony ends.

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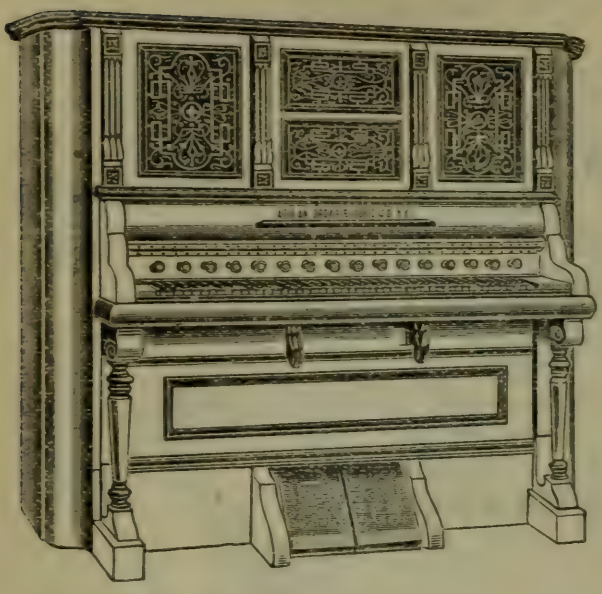
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Thirteenth Rehearsal and Concert.

Friday Afternoon, January 27, at 2.30.

Saturday Evening, January 28, at 8.00.

PROGRAMME.

Robert Schumann – – – Symphony No. 1, in B-flat major, Op. 38

I.	Andante un poco maestoso (B-flat major) - -	4-4
	Allegro molto vivace (B-flat major) - - -	2-4
II.	Larghetto (E-flat major) - - - - -	3-8
III.	Scherzo: Molto vivace (D minor) - - -	3-4
	Trio I.: Molto piu vivace (D major) - - -	2-4
	Trio II.: Same tempo as the Scherzo (B-flat major)	3-4
IV.	Allegro animato e grazioso (B-flat major) - -	2-2

Ignace J. Paderewski – Concerto for Pianoforte, in A minor, Op. 17

I.	Allegro (A minor) - - - - - -	3-4
II.	Romanza: Andante (C major) - - - -	2-4
III.	Allegro molto vivace (A major) - - -	2-4

Edward Alexander MacDowell – – Two Poems for Orchestra, Op. 22

I.	"Hamlet": Largamente (D minor) - - -	3-4
II.	"Ophelia": Moderato, con tenerezza (F major) -	3-4

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Symphony No. 1, in B-flat major, Op. 38. **Robert Schumann.**

I.	*Andante un poco maestoso* (*B-flat major*)	4-4
	Allegro molto vivace (*B-flat major*)	2-4
II.	*Larghetto* (*E-flat major*)	3-8
III.	*Scherzo: Molto vivace* (*D minor*)	3-4
	Trio I.: Molto più vivace (*D major*)	2-4
	Trio II.: Same tempo as the Scherzo (*B-flat major*)	3-4
IV.	*Allegro animato e grazioso* (*B-flat major*)	2-2

This symphony was written in 1841. Although given out by the composer as his first symphony, and performed before any of his others, the greater part of the fourth, in D minor, was written before it. Schumann never gave it any title, but told some friends that, while writing it, he had spring in his mind, and really meant the work, especially the first and last movements, as a sort of musical suggestion of spring. It was dedicated to Friedrich August, King of Saxony. The stately introductory figure on the horns and trumpets was originally written a third lower, and was not put

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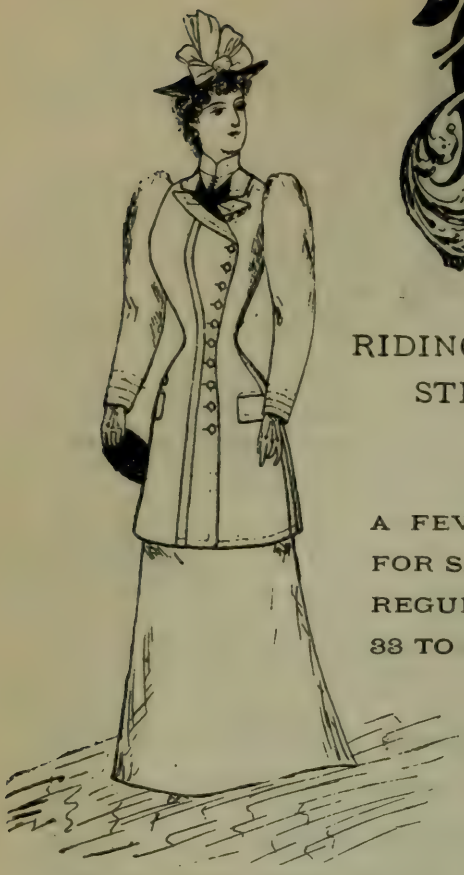
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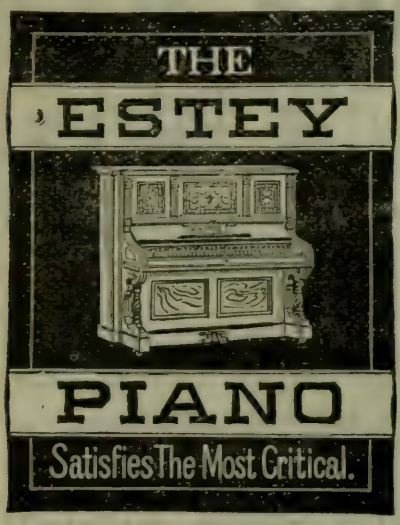
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into its present shape until after the first rehearsal of the work. The story is eminently characteristic of Schumann, and well shows how little conversant with the orchestra he was at the time. The phrase in its original shape was C (five times repeated), A, B_1 C, for the B-flat horns and trumpets. Now, of these three notes, the A and B are stopped notes of rather dull quality on the plain horn, and do not exist in the scale of the plain trumpet at all. The result on first trying the passage was that, after the five brilliant open C's on all four instruments, the A and B came out in a ludicrously buzzing whisper on the pair of horns, while the trumpets had to leave them out altogether. This unlooked-for effect set every one laughing. Schumann saw his mistake, and immediately remedied it, changing the passage to E (five times repeated), C, D, E, all of which notes are good open notes on both horns and trumpets.

This majestic opening phrase of the introductory *andante un poco maestoso* is also the initial figure of the first theme of the *allegro molto vivace* which forms the bulk of the first movement. Nothing could be brighter, more inspiriting, than this first theme, in spite of its rather academic cut and the rather harsh, *quasi*-ecclesiastic succession of chords from the end of the first phrase (on the dominant, F) to the beginning of the second (on the subdominant, E-flat). The second theme (in D minor), introduced on the clarinets and bassoons, against a fitful, nervous accompanying figure in the violas, has nothing of the *cantabile* character commonly associated with symphonic second themes. For a conclusion-theme comes a passage in the rhythm of the first theme, which brings the unusually short first part of the movement to a close. This first part is then regularly repeated. The working-out is long and elaborate, and contains not a little new,

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episodic matter. It leads at last to a thundering repetition of the opening phrases of the slow introduction by the full orchestra. The third part begins in so unusual and irregular a fashion that one mistakes it at first for a continuation of the working-out. Instead of beginning with the usual repetition of the first theme in the tonic, it sets out with the second half of this theme in the subdominant; but the ear soon gets its bearings again, and recognizes that the third part has really begun. Before the conclusion-theme is reached, a rushing coda (*animato, poco a poco stringendo*) sets in, the strenuous onward dash of which is interrupted at one point by the appearance of a totally new phrase of a rather religious character on the strings, which after a while loses itself in strains of idyllic tenderness in the wooden wind. This beautiful little episode is followed by sharp, strong chords for the full orchestra and a brilliant fanfare for horns, trumpets, and bassoons which ushers in the peroration.

The second movement (*larghetto*, in E-flat major) brings in a *cantilena* of ideal beauty, and treated with exquisite art: it is one of the richest pieces of instrumentation in all Schumann. Especially beautiful is the effect of the first return of the principal melody in the 'celli over a sustained harmony in the horns and second bassoon, enriched with delicate bejewelled embroidery in the other strings and the wood wind. Of wonderful effectiveness, too, is a short passage in solemn, mysterious harmony on the trombones and bassoons just before the close of the movement.

The third movement is a *scherzo* with two trios (*molto vivace*, in D minor). Here, as also in other portions of the symphony, Schumann seems to take especial delight in presenting sharp and sudden contrasts. Nothing could be more different than the mood of the first sixteen measures of the *scherzo*,

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— perhaps the sternest, grimmest *scherzo*-theme ever written, — and the light playfulness of the passage that immediately follows upon its heels. The first trio (*molto più vivace* in D major, 2-4 time) so vividly recalls the rhythm of the first theme of the first movement that one can hardly persuade one's self that it is not really identical with it. Curiously enough, however, the rhythm is *not* the same, and the imagined similarity is merely an auditory illusion: the only real resemblance is that the two rhythms might very well be superimposed one upon the other, and the ear has had the first so persistently impressed upon it during almost the whole of the first movement that it cannot forget it, and thinks to hear it still, just as the eye, after looking long and fixedly at a red figure, thinks it sees the same figure painted in green on a white ceiling. The second trio (in B-flat major, 3-4 time) is built up on a lightly tripping theme, which soon, however, gains in earnestness of purpose.

The *finale* (*allegro animato e grazioso*, in B-flat major) opens with six measures of vigorous, stately introduction on the full orchestra. This is followed, after a brief pause, by the daintiest, playfullest rondo-theme, in the course of the development of which the sterner introductory figure returns more than once, and at last monopolizes the whole field, winding up with a series of canonical imitations of intensely dramatic effectiveness. I have never been able to account for this passage always recalling to my mind the "Though thousands languish and fall beside thee, and tens of thousands around thee perish," in Mendelssohn's "Elijah": there is no real musical resemblance between the two; and yet, whenever I hear one of them, I can not persuade myself that I am not hearing the other. I once lost a bet on these two passages. After this dramatic storm has subsided, soft horn-calls and a joyous flute-cadenza lead us back to the tripping and skipping rondo-

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theme,—this time on the flute and bassoon, two octaves apart in Mozart fashion,—and the movement proceeds with its development much as before, ending with a brilliant *coda*, *poco a poco accelerando*.

Of all Schumann's four symphonies, this one is probably the prime favorite with the musical public all the world over; and not a few musicians concur in this opinion. For brightness and brilliancy of thematic material and for perspicuous clearness of style, it certainly must stand at their head. In a certain sense, it is the most truly *symphonic* of his orchestral works, the one in which the symphonic style is most unflinchingly adhered to. When it first appeared, it was criticised as being overscored, the instrumentation too constantly charged with wind-tone. But times and standards have changed considerably since then, and few judges would think of bringing such a charge against it now.

Concerto for Pianoforte, in A minor, Op. 17. **Ignace J. Paderewski.**

I. *Allegro* (*A minor*) 3-4
II. *Romanza: Andante* (*C major*) 2-4
III. *Allegro molto vivace* (*A major*) 2-4

The first movement (*allegro*, in A minor) begins with an orchestral *ritornello*, in which the first and second themes are very briefly exposed. Soon the pianoforte enters with the first theme in a way not very usual in modern concertos, and which rather recalls a device employed by Beethoven in his E-flat concerto. Instead of taking up this theme in a brilliant *fortissimo*, as the orchestra did at first, the pianoforte takes it *piano* in an entirely different mood, and carries it out with a good deal of added embroidery, leading to a short climax, when the orchestra bursts forth with it once more in jubilant *fortissimo*. This leads to the second theme, which the



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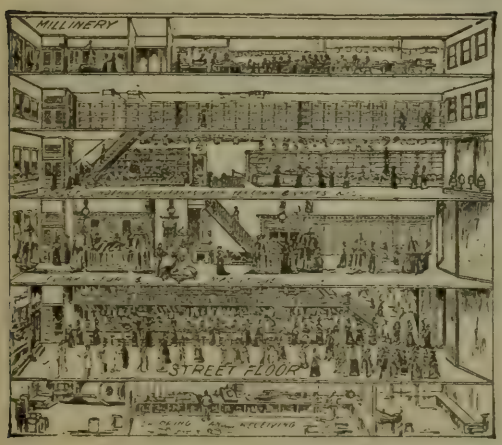
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wooden wind instruments sing against ornamental *arpeggj* on the pianoforte, until at last the solo instrument takes hold of it itself in working-out fashion. Soon a third, more *cantabile* theme appears in the pianoforte alone in A major. From this point the working-out grows more and more elaborate. The movement is written in a very free modification of the sonata-form, to which the frequent appearances of the first theme in the orchestral *tuttis* impart something of a rondo character.

The second movement (*andante*, in C major) is a most graceful romanza, of which the pianoforte alternates with the orchestra in playing the lovely melody, and then gives itself up more and more to weaving ornamental passages around the almost purely orchestral development of the theme.

The third movement (*allegro molto vivace*, in A major) is a brilliant rondo, the principal theme of which has a markedly Slavic accent. In strong contrast to this piquant, rollicking theme is a stately, almost hymn-like second theme, first announced in F-sharp major by the wind instruments, and again with still more pomp by the pianoforte and wind in A major towards the close of the movement. This second theme, however, plays but a small part in the working-out, which runs almost constantly on characteristic fragments of the first theme.

It is worthy of note throughout this concerto how largely ornamental the pianoforte part is. Although the work was written by a pianist, by far the greater part of its musical structure and development is confided to the orchestra, and comparatively little to the pianoforte. By this is not meant that the pianoforte is not almost constantly doing something, but that the bulk of what it does is more in the way of ornamental passage-work than



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anything else. In this the composer has followed the lead of Liszt rather than that of Chopin and the older concerto writers. But his manner of treating the pianoforte is eminently that of a pianist. He invariably gives it that to do which it can do best, and generally that which it alone can do. It is especially noteworthy how he has kept clear of one marked tendency of modern concerto writers,— and one which Liszt himself evinced on more than one occasion,— to try to make the pianoforte vie with the orchestra in doing things which the latter can do far better and more easily than it can. There is hardly an instance in the whole concerto of the pianoforte's trying to do anything in the same spirit and in the same way that the orchestra does it.

ENTR'ACTE.

The art of music is undeniably the one of all others which gives rise to the strangest passions, the absurdest ambitions, I will even say to the most peculiar monomanias. Of the people who are shut up in insane asylums, those who think themselves Neptune or Jupiter are easily recognized as monomaniacs; but there are many others who enjoy entire freedom, whose relatives have never dreamed of having recourse to the science of phrenology on their account, but whose madness is evident. Music has unsettled their brain. I will not speak of those men of letters who write, either in verse or prose, upon questions of musical theory, of which they have not the most elementary knowledge; who use words the meaning of which they do not understand; who rave in cold blood about old masters, of whom they have never heard a note; who generously ascribe to

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them expressive and melodic ideas which those masters never had, since melody and expression did not exist at the time in which they lived; who admire by wholesale, and with the same heartfelt enthusiasm, two pieces signed by the same name, of which one is indeed beautiful, and the other absurd; who say and write those astounding buffooneries which no musician can hear quoted without laughing. It is agreed that everybody has the right to speak and write about music; it is a trivial art, *made for everybody;* the phrase is consecrated. Yet, between ourselves, this aphorism might very well be the expression of a prejudice. If music is at once an art and a science; if one must go through complex and quite long studies to be a thorough master of it; if one must have a cultivated mind and practised ear to feel the emotions it calls forth; if, to judge of the value of musical works, one must have a well-furnished memory, in order to be able to make comparisons, and must know many things of which one is necessarily ignorant before learning them,—it is very evident that those people who ascribe to themselves the right of ramblingly discoursing on music without knowing anything about it, and who would yet be very careful not to give an opinion on architecture or sculpture, or any other art that was unfamiliar to them, are cases of monomania. They think themselves musicians, just as the other monomaniacs I have just mentioned think themselves Neptune or Jupiter. There is not the slightest difference.

When Balzac wrote his "Gambara," and attempted a technical analysis of Rossini's "Moïse," when Gustave Planche had the audacity to print his strange criticism on Beethoven's "Heroic" symphony, they were both of them mad. Only Balzac's madness was touching: he admired without understanding or feeling, he believed himself enthusiastic. The insanity of

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Planche, on the other hand, was irritating and impudent. Without either comprehension or feeling or knowledge, he traduced Beethoven, and had the pretension to teach him how a symphony should be written.

I could name a host of other writers who, for the misfortune of art and the torment of artists, publish their ideas on music, continually mistaking the Piræus for a man, like the monkey in the fable. — HECTOR BERLIOZ, *Les Grotesques de la Musique.*

By art they receive their life, by art they receive body, flesh, bones, and blood; by art are they born: therefore, art is in them incarnate and self-existing, so that they need not learn it from any man, but are so by nature, even as roses and other flowers.— PARACELSUS, *De Generatione Rerum*, Lib. I.

What was the great Aureolus Theophrastus talking about? About artists, perhaps? Oh, no! only *de homunculis*,— about manikins! And yet, if not about artists, surely about some sort of folk who have to do with art. Could he have been talking about . . .? Ah, spare our blushes! The satirical rogue! — W. F. A.

A lady, very fond of music, once urged von Bülow to look through some short pianoforte pieces written by a young friend and half-protégé of hers, thinking to encourage him by telling him that the little compositions were very much in Schumann's style. "Ah, madam," retorted von Bülow,

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An "advanced" harmony pupil at a certain conservatory brought in his exercise to be looked over by the teacher one morning, and was not a little astonished when the teacher pounced upon a certain passage in the exercise, saying with sternly corrugated brow, "That modulation is simply absurd: you ought to be ashamed of yourself!" "What do you mean?" asked the exasperated pupil. "That particular modulation happens to be one of the sublimest strokes in Beethoven's ninth symphony. How can it be absurd?" "Now you ought to be doubly ashamed of yourself," replied the teacher, coolly; "and, to punish you, I am going to make you write the following eternal artistic truth twenty-five times on the blackboard, where you and all like you may read and ponder over it: '*Cranberry sauce is most excellent eating with roast turkey; but it is a horrible ingredient in an oyster stew!*'"

A mother had given her children Æsop's Fables to read, for their edification and improvement. But they very soon brought the book back, the eldest expressing himself right precociously as follows: "That's no book for us: it's much too childish and foolish! We're past being made to believe that foxes, wolves, and ravens can talk. We've got beyond such nonsense long ago!" Who does not recognize in this young hopeful the future illumined rationalist? — ARTHUR SCHOPENHAUER, *Parerga und Paralipomena.*

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Or the illumined Wagnerian, who finds in Mozart's G minor symphony only "an historical interest"? — W. F. A.

The scene is laid (it was in 1839) in the sacristy of one of the first parishes in Paris. The *dramatis personæ* are two in number,— the Abbé P., the ecclesiastic charged with the preparation of children for their first communion, and the organist, whose name I leave you to guess. There is even a third personage,— the serpent-player of the said parish, who says only two sentences, short and sweet, as you shall see.

As the ceremony of the first communion drew near, the Abbé P. proposed to the organist to take upon his shoulders the accompaniment of the hymns for this ceremony, these solemnities lying outside the regular work of the salaried organist. The latter consented.

"But this is not all, monsieur the organist," the ecclesiastic went on: "besides the hymns to be accompanied, there are also waits to be filled out. Last year your predecessor, M. Ch., brought us a player on the — what do you call it?"

"On the bassoon?"

"No."

"On the oboe?"

"No."

"On the flute?"

"No."

"On the clarinet?"

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"On the English horn?"

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"On the trombone?"

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"On the ophicleide?"

"No."

"On the 'cello?"

"Ah! yes, that was just it, a 'cello! The gentleman played several pieces. Never, monsieur the organist, no, never were heard fuller tones, more beautiful, purer, more vibrating, grander, more majestic! Every one was moved: people wept. If you happened to have among your 'comrades,' monsieur the organist, any one who knew how to play on the 'cello, and who felt disposed to let himself be heard here, you would do us the greatest service in bringing him along. But I forewarn you, monsieur the organist, that he must be very fine, very fine indeed, I won't conceal it from you, to stand a comparison with the man last year. Good Lord! what accents! If you had heard those tones! They rose above the organ, which sounded like no more than a penny-trumpet. See, I shudder at the mere thought of it."

"But, monsieur the abbé, who can this artist have been? Perhaps we might find him"—

"Oh, no, monsieur the organist, no. You see he was a very modest man: he didn't tell us his name; and M. Ch. didn't, either. More than that,—just fancy,—they shut themselves up together all by themselves with the blower in the organ-loft, so as not to be disturbed, and so that the 'cello-player shouldn't be seen by any one. Besides, you know that the organist gets thirty francs extra, and that, if you bring one or two of your 'comrades,' there will be 'something over' to let you go and 'refresh yourselves and break a crust together.'"

The organist gave a start which the ecclesiastic did not notice. We must do the abbé this justice: if he had been talking to Beethoven or J. S. Bach, he would have said just the same.

"Are you quite sure, monsieur the abbé," said the organist, "that the instrument was a 'cello?"

"Oh, positive, monsieur! It was a 'cello, and a famous one, too."

The organist grew interested in the matter. A 'cellist must be found at any price. Batta, Servais, were not in Paris; but there were Franchomme, Chevillard, Franco-Mendès. Among the violinists there were Massart, Alard, Sauzay, etc. After thinking it over for a minute:—

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"Count on me, monsieur the abbé," said he. "Since the artist last year wants to keep up his incog., we'll get another one. I'll bring you a 'cellist, and perhaps a violinist to boot."

"Settle that as you see fit," answered the Abbé P. "I trust to you. In two days from now you will have the correct schedule of the ceremony, by which you will be guided as well for the hymns to be accompanied as for the pieces to be played during the waits."

The organist having secured the co-operation of MM. Massart and Franco-Mendès, the musical programme was drawn up between them as follows: 1°. *Adagio* from the trio in B-flat for pianoforte, violin, and 'cello, by Beethoven, op. 1; 2°. *Adagio* from the sonata in E-flat, by Mozart, for pianoforte and violin (the violin part played by the 'cello); 3°. *Andante* from a concerto by R. Kreutzer, for violin, played by M. Massart. A rehearsal was held in the organ-loft to agree upon what stops the pianoforte part was to be played.

The great day came. Everything went off beautifully. The two artists did wonders, and played the fine music with touching and noble expression. Church-wardens and *dilettanti* came to congratulate them upon the performance and the selection of pieces.

When the ceremony was over, MM. Massart and Franco-Mendès went about their business, while the organist went to the sacristy to leave the keys. There he found himself in the presence of the Abbé P. . . . To tell the truth, he expected a compliment, if not for himself, at least for his friends.

"Ah! here you are, monsieur the organist. Well, it went off very well; there wasn't a hitch; the hymns were well sung, the pieces were very

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appropriate. And, then, those children were so quiet, so edifying. . . . Ah! monsieur the organist, there is a consolation, a great consolation, and one which repays you well for all your pains! By the way, I forgot to speak to you about your friends, monsieur the organist. They are very clever people, very clever, certainly. They have talent, you can see that. But, to speak frankly, they can't be very — hm! — very — well, very 'swell' people, eh?"

"What do you mean, monsieur the abbé?"

"I mean that these artists,— they play well, oh! very well,— but one can see that they can't make much money; for they have very poor instruments"—

"What! monsieur the abbé! Amatis, Guarneriuses, Stradivariuses"—

"I don't know what kettles those gentlemen played on," the Abbé P. went on, imperturbably; "but the tones were thin, screeching, disagreeable, —it all grated and whistled! Ah! monsieur the organist, what a difference from last year's 'cello! Beautiful, magnificent tones, which spread through the nave, which made the windows tremble: everybody shuddered. . . . There can be no comparison. . . . I'm not finding fault with you, monsieur the organist. It wasn't your fault. You did your best. It's like the parable in the Gospel: this one received five talents; that one, two talents; the last one, a single talent. What more can one ask? People do as well as they can. Besides, as I have told you, we can't complain: it went off well. Ah! tell me, monsieur the organist, by whom were the pieces those gentlemen played? If they composed them themselves, I can't compliment them upon them. That sort of thing may be learned, well written

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perhaps; but it's monotonous, dragging, cold; it has no charm, no tune, no unction" —

"By your leave, monsieur the abbé, those pieces are from Mozart, Beethoven" —

"Bah! bah! from your 'fashionable composers,' I suppose. Well, you see, all your 'fashionable composers' don't know anything about it. It's learned, if you please. But what do I care about its being learned? You see, monsieur the organist, I am speaking in all sincerity. Ah! as for me, I am St. John Chrysostom. You want my opinion, and you have it. Faith, all the worse for you! I don't beat about the bush, I don't. . . . Ah! but I was forgetting the main point." And, turning towards his clothes-press, he took from it two little rolls of white paper. "Here," he added, "is what we owe you; and here is something to enable you to stand a breakfast to your two 'comrades.'"

The organist was pale, silent, and as if petrified:

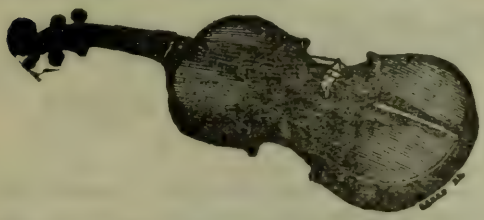
. . . "gelidusque per ima cucurrit
Ossa tremor.

Then, recovering himself:

"Look here, monsieur the abbé, take back this money for your poor people. My friends beg you to employ in the same way the sum you intended for them. The gentlemen are gone."

"But it can't be! it's incredible!" said the ecclesiastic, a prey to the liveliest surprise. He was a fine picture of astonishment. "But it's unheard of! I never saw anything like it. What! But you really must

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have been going to take something, . . . if it was only a cup of black coffee!"

"I tell you once more, monsieur the abbé, those gentlemen went away long ago."

Whereupon the organist turned on his heel.

Just as he was leaving the room, the chief chorister, M. Hén. came in, dressed in his surplice, with his serpent under his arm. The ecclesiastic kept repeating over and over again to himself: "But it's unheard of! The like of it was never seen! It's too much!"

The organist, addressing himself to the chief chorister: "Tell me, Monsieur Hén., who was the artist M. Ch. had to play last year at the first communion? You know, . . . that modest man who wouldn't give his name." . . .

For all answer, M. Hén., shrugged his shoulders, as much as to say, "You know that as well as I!"

"I really and truly don't know," said the organist.

"Leave me alone, won't you?" retorted M. Hén.

Then, looking him fixedly in the eye: "What! you didn't know that that 'scalawag' of a Ch. brought them the cornet-à-piston man from the Grande Chaumière?"

"And made them believe" —

"That it was a 'cello."

"Sho!"

"Yes, I tell you." — J. D'ORTIGUE, *La Musique à l'Eglise.*

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I. "*Hamlet*": *Largamente* (*D minor*) 3-4
II. "*Ophelia*": *Moderato, con tenerezza* (*F major*) 3-4

An analysis of these two "Poems" is no very easy task. They are so absolutely free in form and construction, they have so little in common with any recognized musical form, that ordinary musical terminology is almost helpless to deal with them. Their essence is poetic, imaginative, picturesque, and suggestive. Unlike Berlioz, Liszt, Saint-Saëns, and other writers of symphonic poems, Mr. MacDowell has accompanied his score with no descriptive or explanatory programme: he lets his music speak for itself, and tell its own story. And music is famous for the way it has of telling very different stories to different listeners. Here the only clew the analyst has is the titles of the two poems. That there is an intimate ideal connection between the two is evident enough: the composer seems to have taken the ground that the characters of Hamlet and Ophelia mutually complete each other, that the two form an ideal whole. The same thematic material is, to a large extent, used in both poems; and it is to be noted that certain figures which occupy the foreground in the "Hamlet" poem play a more subordinate part in the "Ophelia," while the principal motive of the "Ophelia" appears as a secondary theme in the "Hamlet." More than this one hardly ventures to say, for fear of going unpardonably wrong. Perhaps, after all, it is better to say no more, to let the music tell its own story, as Mr. MacDowell evidently intended it to do, and not lead the listener astray by an exegesis that, in this case, has every chance of being merely fanciful and imaginary.

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major (the principal key of the Prelude is C major), in which we come upon a burlesque parody of the Master-singers' march in the wooden wind: the theme is worked out contrapuntally, as before, but at twice as rapid a pace as it was at first, with the most grotesque instrumentation, and in conjunction with a queer, skipping little figure taken from the people's jeering at Beckmesser in the third act of the opera. The harmony grows more and more harsh and adventurous, the contrapuntal web of voices more and more intricately perplexed, the instrumentation still more grotesque, until the whole becomes a veritable piece of "cats' music": the climax is reached when the trumpets and trombones make a *fortissimo* proclamation of the first Master-singers' theme in the original stately *tempo*, amidst the most terrifically discordant din in the rest of the orchestra. This acts like oil on the troubled waters: the cacophonous mêlée of parts is succeeded by a most euphonious simultaneous presentation of three separate themes; the violins, 'celli, and some of the wind instruments unite in singing the melody of the third verse of Walther's "Preislied"; other wind instruments play the second Master-singers' theme, while the basses and tuba give out the first theme of the Master-singers' march. Around these three united themes the second violins weave a web of graceful embroidery. But the real complexity of this plan does not in the least mar the simplicity of the general effect, with such consummate art has Wagner managed it all. The working-out grows stronger and stronger, until all the wind instruments unite on the second march-theme against a surging contrapuntal figure in the strings; and the Prelude ends, as the third act of the opera does, with the joyous and majestic music in praise of Hans Sachs. Of all Wagner's purely orchestral works, this Prelude is the most elaborate in contrapuntal texture, and, with the possible exception of "Eine Faust-Ouvertüre," the one that most closely approaches the traditional overture form. It is scored for full modern orchestra, but by no means for such exceptional masses of instruments as Wagner employs in the "Nibelungen" and in "Parsifal."

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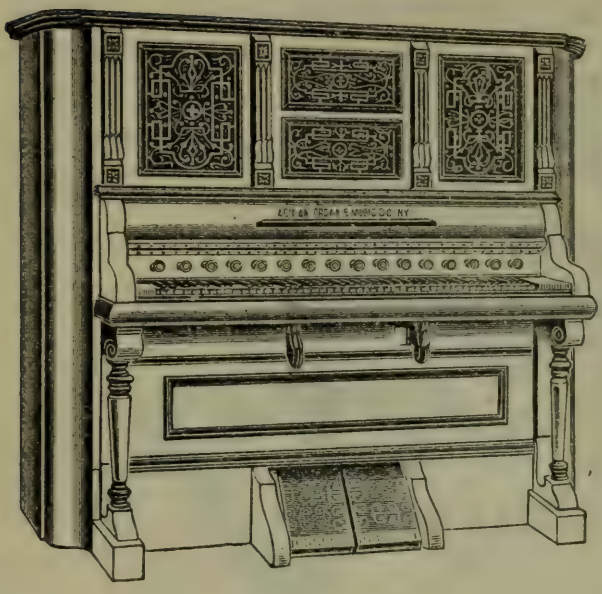
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Saturday Evening, February 4, at 8.00.

PROGRAMME.

Ludwig van Beethoven – Overture to "Coriolan," in C minor, Op. 62

Arthur Foote – "The Skeleton in Armor," Ballad for Chorus, Quartet, and Orchestra, Op. 28

Conducted by the Composer.
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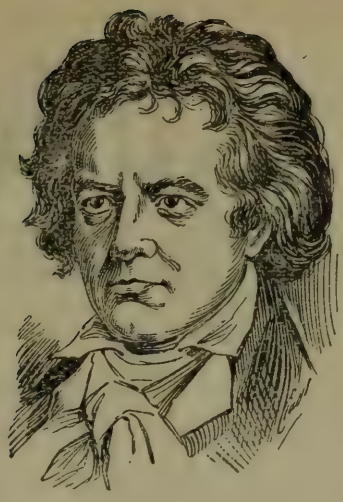
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Overture to "Coriolan," in C minor, Op. 62. **Ludwig van Beethoven.**

This overture was written in April, 1807, not to Shakspere's play, but to a tragedy on the same subject by the German poet, Heinrich Joseph von Collin. It was first played at a *Liebhaber-Conzert* in Vienna in December, 1807, and published in 1808. It was given for the first time in New York by the Philharmonic Society in the season of 1857–58, and probably somewhat earlier in Boston. It has generally been recognized as standing in the front rank of Beethoven's overtures, some authorities even going so far as to place it above the great "Leonore" No. 3, on account of its superior conciseness of form and treatment. Wagner has taken it as a tone-picture of the scene in the Volscian camp before the gates of Rome between Coriolanus, Volumnia, and Virgilia, ending with the hero's death. But this is purely fanciful.

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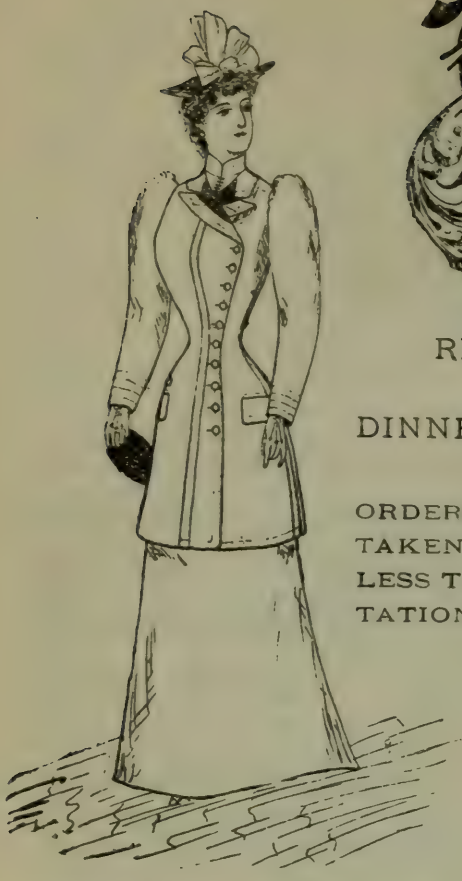
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The overture begins without introduction, immediately with the *allegro con brio* (4-4 time). The first three measures, a long *fortissimo* C in the strings, followed by a crashing chord of F minor on the full orchestra, leads the ear to suppose the work to be in F minor; but the key of C minor soon asserts itself unmistakably. The scheme of three sustained C's, each one followed by a crashing chord, returns twice in the course of the overture, but seems to have a dramatic rather than a thematic significance. Mendelssohn has followed much the same plan in his "Ruy Blas" overture. After the last crash, the first theme appears in the tonic C minor,—a fiery, fitful theme, well significant of Coriolanus's irascible, stormy temper. It is carried out at some length, when all of a sudden and without warning, the second theme creeps in in the relative E-flat major. Wondrously beautiful melodically and poignantly expressive as this phrase is, one can hardly call it a theme: it never gets beyond its first phrase, which is repeated now in this part of the orchestra, now in that, but is always as it were nipped in the bud by some sudden outburst of fury. The poetically inclined may find satisfaction in identifying this exquisite phrase with Virgilia, as the first theme was identified with Coriolanus himself. It is followed by some energetic passage-work on a figure taken from the first theme, which gradually develops into a conclusion-theme.

This nervous, angry theme, an integral part of which is a persistent, restless figure in the violas and 'celli, is carried out at great length: it seems as if Beethoven could not let it go. It leads at last to a return of the

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strong introductory passage mentioned above, transposed now to F minor. This is followed, not by a free fantasia, or working-out, but by nearly the whole of the first part of the overture, repeated almost note for note in this key, with the second theme in C major. The long-drawn-out conclusion-theme now rages itself out until its fury is spent: then comes a short pause, after which a soft sustained G in the horns announces the coda, which begins with the softly pleading second theme in C major. Some boisterous passage-work leads soon to the second return of the introductory passage, in C minor as it was at first. Here we come upon one of Beethoven's greatest strokes,—the third sustained C, instead of being followed by a single crashing chord, is now followed by two in rapid succession. It is as if something had broken past mending: it is like the fall of the thunderbolt. The first (or Coriolanus) theme gives its last, dying gasp, and all is over. So here is an overture in an absolutely new form: a first part in C minor and E-flat major, no working-out nor second part, and a third part in F minor and C major, with a short coda in the tonic key of C. It should be noted, though, in so far as there being no regular free fantasia is concerned, that in this overture Beethoven works out his themes as soon as he has presented them. In fact, the whole overture is, in a certain sense, one continuous piece of working-out.

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The "Skeleton in Armour," Ballad for Chorus and Orchestra, Op. 28. Arthur Foote.

(The poem by Henry Wadsworth Longfellow.)

Chorus: Allegro deciso (*C minor*). 3-4

"Speak! speak! thou fearful guest!
Who, with thy hollow breast
Still in rude armour drest,
Comest to daunt me!
Wrapt not in Eastern balms,
But with thy fleshless palms
Stretched, as if asking alms,
Why dost thou haunt me?"

Then from those cavernous eyes
Pale flashes seemed to rise,
As when the Northern skies
Gleam in December;
And, like the water's flow
Under December's snow,
Came a dull voice of wo
From the heart's chamber.

Chorus: Allegro assai, ma molto marcato (*C major*) 3-4

"I was a Viking old!
My deeds, though manifold,
No Skald in song has told,
No Saga taught thee!
Take heed that in thy verse
Thou dost the tale rehearse,
Else dread a dead man's curse;
For this I sought thee.

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By the wild Baltic's strand,

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I, with my childish hand,
Tamed the ger-falcon;
And, with my skates fast-bound,
Skimmed the half-frozen Sound,
That the poor whimpering hound
Trembled to walk on.

"But when I older grew,
Joining a corsair's crew,
O'er the dark sea I flew
With the marauders.
Wild was the life we led;
Many the souls that sped,
Many the hearts that bled,
By our stern orders.

Quartet: Andantino grazioso (*A-flat major*) 9–8

"Once, as I told in glee
Tales of the stormy sea,
Soft eyes did gaze on me,
Burning, yet tender;
And, as the white stars shine
On the dark Norway pine,
On that dark heart of mine
Fell their soft splendor.

"I wooed the blue-eyed maid,
Yielding, yet half afraid,
And in the forest's shade
Our vows were plighted.

Chorus: Allegro molto marcato (*E major*) 4–4

"Bright in her father's hall
Shields gleamed upon the wall,



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CHICAGO.

Loud sang the minstrels all,
Chanting his glory;
When of old Hildebrand
I asked his daughter's hand,
Mute did the minstrels stand
To hear my story.

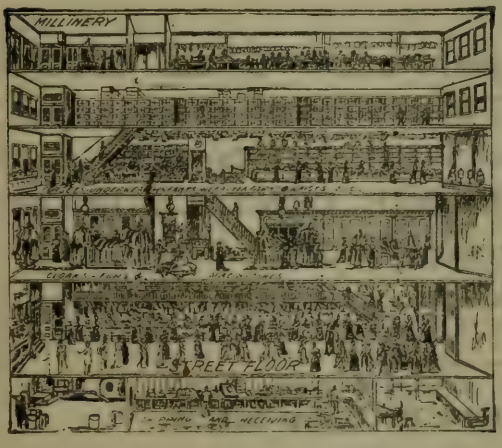
"While the brown ale he quaffed,
Loud then the champion laughed,
And as the wind-gusts waft
The sea-foam brightly,
So the loud laugh of scorn,
Out of those lips unshorn,
From the deep drinking-horn
Blew the foam lightly.

Chorus: Agitato.

"She was a Prince's child,
I but a Viking wild,
And though she blushed and smiled,
I was discarded!
Should not the dove so white
Follow the sea-mew's flight,
Why did they leave that night
Her nest unguarded?

Allegro assai (*E minor*) 2–2

"Scarce had I put to sea,
Bearing the maid with me,—
Fairest of all was she
Among the Norsemen!—
When on the white sea-strand,
Waving his armed hand,
Saw we old Hildebrand,
With twenty horsemen.



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...the blast,
"Then launched ... each mast,
Bent like a r... gaining fast,
Yet we ... nen the wind failed us;
And with a sudden flaw
Came round the gusty Skaw,
So that our foe we saw
Laugh as he hailed us.

"And as to catch the gale
Round veered the flapping sail,
Death! was the helmsman's hail,
Death without quarter!
Mid-ships with iron keel
Struck we her ribs of steel;
Down her black bulk did reel
Through the black water!

Quartet · *Andantino grazioso* (*G major*) 9–8

"Three weeks we westward bore,
And, when the storm was o'er,
Cloudlike we saw the shore
Stretching to lee-ward.
Built ... my lady's bower
Which, to this tower,
Stands look... hour,
...ea-ward.
"There lived we many ...ars;
Time dried the maiden ...ars;
She had forgot her fears,
She was a mother;
Death closed her mild blue ey...
Under that tower she lies;

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Chorus: Allegro deciso (*C minor*) 3-4

"Still grew my bosom then,
Still as a stagnant fen!
Hateful to me were men,
The sunlight hateful!
In the vast forest here,
Clad in my warlike gear,
Fell I upon my spear,
O, death was grateful!

Allegro assai, ma molto marcato (*C major*) 3-4

"Thus, seamed with many scars,
Bursting these prison bars,
Up to its native stars
My soul ascended!
There from the flowing bowl
Deep drinks the warrior's soul,
Skoal! to the Northland! *skoal!*"
Thus the tale ended.

After the indications of changes of key, time, and *tempo* interspersed in the text, there is little of the analytic every listener can well hear this cantata. One could only mention things which might have to be pointed out for himself. Those illustrations of the piece of descriptive instrumental writing, as in a symphonic poem or other are here evident to every listener who has the text itself before him. Again, those matters pertaining to musical form which are interesting to note in

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pieces of purely symphonic writing have nothing to do with a free vocal composition like this, in which the composer settles all questions of form for himself, without having any especial tradition to go by or diverge from. Neither is there anything for the analyst to say about the significance of particular themes, or "leading motives," as there is in Wagner's music-dramas. The cantata is the musical setting of a ballad, and the ballad spirit and style are mirrored in the way the composer returns to certain themes and movements in the course of the work, without attributing to them any more special illustrative or suggestive value than the poet does to his rhyme and metre, or to the peculiar formation of his stanza, which latter remains the same throughout the whole poem.

ENTR'ACTE.

Berlioz had his literary side. He is the musical illustrator of Shakspere, Virgil, and Goethe. But what a painter! the Delacroix of music, who made tones flare up in fulminating contrasts of color. Then the romantic crack in his skull, a religiosity that carries him away, ecstasies that overtop the mountains. A bad builder of operas, wonderful in small forms, sometimes demanding too much of his orchestra, which he tortures, after pushing to extremes the individuality of instruments, each of which represented in his mind a dramatic character. Ah! what he says about the

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clarinets,—"Clarinets are women we love,"—ah! that always made a shiver run over my skin. . . . And Chopin, such a dandy in his Byronism, the winged poet of nervous complaints! And Mendelssohn, the impeccable carver, Shakspere in ball-pumps, whose songs without words are jewels for intellectual ladies! . . . And then, and then, we ought to fall on our knees. . . . Oh! Schumann, despair delighting in despair! Yes, the end of everything, the last song of sorrowing purity, soaring above the ruins of the world! . . . Oh! Wagner, the god, in whom centuries of music are incarnated! His works are the great ark, all the arts in one, the real humanity of the characters expressed at last, the orchestra living the life of the drama by itself. And what a massacre of conventionalities, of stupid formulas! what a revolutionary emancipation for ever and ever! . . . The overture to "Tannhäuser," ah! it's the sublime Hallelujah of the new century. The pilgrims' chant, to begin with, the religious motive, calm, profound, slowly throbbing; then the voices of the sirens that smother it little by little, the voluptuousness of Venus, full of enervating delights, rising ever higher and more imperious, all in disorder; and soon the sacred theme gradually returning, like the aspiration of universal space, laying hands on all the motives and fusing them together into one supreme harmony, to bear them away on the wings of a triumphal hymn!

EMILE ZOLA, *L'Œuvre.**

* It must not be imagined that the above are M. Zola's opinions: they are put into the mouth of one of the characters in his novel. W. F. A.

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It might seem strange to a dweller on another planet that those *conoscenti* who most deny the expressive power of music insist most strongly upon some plastic form being desirable in the art, whereas their opponents, who maintain that Music's expressive power is well-nigh limitless, seem to look upon all plastic form as an unworthy gyve to put upon her. But the dweller on another planet might be thought to be behind the times on this earth of ours, as one who clings too fondly to an obsolete idea that what is without form must also of necessity be void.— FUNGOLFACTOR SCRIBLERUS, *De. . . .*

Is it a compliment, or something diametrically different, to the Art of Music to affirm that her highest function is none other than that of the raw onion,— to make human individuals cry? — GOTTFRIED SCHNEITZBOERSTER, *Versuch eine physiologische Æsthetik zu begründen.*

"I was about to speak to you from my heart, sir," returned Edward, "in the confidence which should subsist between us; and you check me in the outset."

"Now *do*, Ned, *do* not," said Mr. Chester, raising his delicate hand imploringly, "talk in that monstrous manner. About to speak from your heart. Don't you know that the heart is an ingenious part of our forma-

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tion — the centre of the bloodvessels and all that sort of thing — which has no more to do with what you say or think than your knees have? How can you be so very vulgar and absurd? These anatomical allusions should be left to gentlemen of the medical profession. They are really not agreeable in society. You quite surprise me, Ned."

"Well! there are no such things to wound, or heal, or have regard for. I know your creed, sir, and will say no more," returned his son.

"There again," said Mr. Chester, sipping his wine, "you are wrong. I distinctly say there are such things. We know there are. The hearts of animals — of bullocks, sheep, and so forth — are cooked and devoured, as I am told, by the lower classes, with a vast deal of relish. Men are sometimes stabbed to the heart, shot to the heart; but as for speaking from the heart, or to the heart, or being warm-hearted, or cold-hearted, or broken-hearted, or being all heart, or having no heart,— pah! these things are nonsense, Ned."— CHARLES DICKENS, *Barnaby Rudge.*

In reading Wagner, one finds ever so much about "*das Reinmenschliche*" (the "purely human"); but I must say that it sometimes occurs to me that what Wagner calls the "purely human" may be very like what Mozart's — or rather Da Ponte's — Don Giovanni meant by his "*Sostegno gloria d' umanità!*" ("I uphold the glory of humanity!") — IMMANUEL FLOHJAEGER, *Ueber Ethik und Kunstwesen.*

If there were no form, there would certainly be no works of art; but very certainly also no art critics, and these latter appreciate this so well that they clamor for form in tribulation of soul, whereas the flippant artist who, as has been said, would not, in the end, exist either without form, does not trouble himself about it in the least while creating. How can this happen? Probably because the artist, without knowing it, always creates forms himself, whereas the critics create neither forms nor anything else.— RICHARD WAGNER, *Ueber Franz Liszts symph. Dicht.*

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Art! who understands that? with whom can one discuss this great goddess? — LUDWIG VAN BEETHOVEN, *Letters.*

Music is the art of moving intelligent men, gifted with special and practised organs, by combinations of tones.— HECTOR BERLIOZ, *A Travers Chants.*

Herr Somebody on the Violin.— Great applause on his appearance. He has long hair, turn-down collar, and a pale face, at least so it seems from this distance. Strange, now I come to think of it, that all great violinists, whom I have ever seen, are always the same; and I always see them from the far end of the room. He plays a melody slowly, with which he appears pleased: so do we. Commander thinks "he must be wonderfully strong in the chin to hold the instrument while his left hand is jumping up and down it." People look round at Commander and say, "Sssh!" reprovingly. Herr Somebody takes three decided scrapes at the strings, and then as it were scrambles about the violin wildly. Three more scrapes; more scrambling; tune nowhere,— one, two, three (fiercely); twiddley-twiddley-twiddley-iddley (wildly). Down below like a double-bass, making a sensi-

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tive person, like myself, experience a feeling not unlike that caused by the steamboat when it dives in between two waves on a rough passage; then up again, notes running one after the other like mice in a wall, and his four fingers and thumb chasing them nearly to the bridge and not catching them. Back again in among the screws, up the handle, on to the bridge, hand still trying to seize on something, his eyes watching the performance intently, and chin fixed. An occasional shifting his head a little on one side, just for a second, as if he was ticklish, but liked the sensation. Then a plaintive bit, which seems to make him stand on tip toes, and causes me almost to rise out of my seat. Then short note, still plaintive, which brings him down on his heels again. As I watch him, he seems to become all violin and arms. Sudden appearance of a little tune, immediately knocked on the head by the bow. Up and down the chromatic scale, in and out the flats and sharps. Herr Somebody loses his way in a labyrinth; more mystification; at last he's out of the maze; pause, flourish of bow, grand triumphal movement (no tune to speak of, but no mistaking the time), chords crisp, and chords loose. Running up and down the chords; violin swaying as if (so to speak) he'd tumble off it every minute. We hold our breath in suspense. I almost feel inclined to say, "Oh, do stop, sir! take care! for goodness' sake! take care!" Flourish, scuttle, scuttle, scuttle, up and down wildly, chords hard, fast, and marked up the scale full pelt, *whack!* WHACKER!! WHACKEST!!! and the exhausted performers

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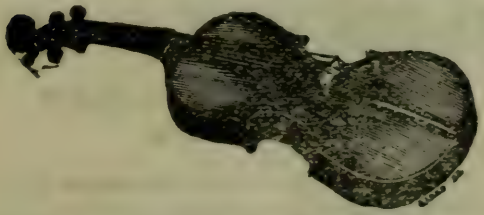
bowing his acknowledgments. A sigh of relief from every one, audibly, as if we congratulated ourselves, and him, on getting through such a dangerous performance without an accident. He is encored, but only reappears and bows. He will not tempt Providence again. Every one says: Admirable! Charming! Wonderful! "Almost equal to Joachim," cries Dr. Casper, enthusiastically.— F. C. BURNAND, *More Happy Thoughts.*

Which of the two powers can raise man to the most sublime heights, Love or Music? . . . It is a great problem. Yet, meseems, we should say this: Love can give no idea of Music; Music can give an idea of Love. . . . Why separate the two? They are the two wings of the soul.— HECTOR BERLIOZ, *Mémoires.*

If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again; it had a dying fall:
O, it came o'er my ear like the sweet south,
That breathes upon a bank of violets,
Stealing and giving odour.

WILLIAM SHAKSPERE, *Twelfth Night.*

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I want to know a butcher paints,
A baker rhymes for his pursuit,
Candlestick-maker much acquaints
His soul with song, or, haply mute,
Blows out his brains upon the flute!

ROBERT BROWNING, *Shop.*

Hearken! hark! — the Hours careering!
Sounding loud to spirit-hearing,
See the new-born Day appearing!
Rocky portals jarring shatter,
Phœbus' wheels in rolling clatter,
With a crash the Light draws near!
Pealing rays and trumpet-blazes,—
Eye is blinded, ear amazes:
The Unheard can no one hear!
Slip within each blossom-bell,
Deeper, deeper, there to dwell,—
In the rocks, beneath the leaf!
If it strikes you, you are deaf!

JOHANN WOLFGANG VON GOETHE, *Faust.*

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Chorus: Adagio (*E-flat major*) 4-4

"Far in yon region of light, where pleasures fail not, wander the Spirits blest, breathed on by airs of glory, bright and divine, like a harp, when a master-hand wakes it from silence. Free from care, like a babe that is sleeping, are they in heaven that dwell: pure and lowly as half-opened blossoms in those fields of light they ever bloom; and in their eyes still gazing on, clearness calm and eternal."

Allegro (*C minor*) 3-4

"But man may not linger, and nowhere finds he repose. We stay not, but wander, we grief-laden mortals, blindly from one sad hour to another,

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like water from cliff unto cliff ever dropping. Blindly at last do we pass away."

The text of this composition of Brahms's is by Friedrich Hölderlin. The English translation was prepared by the Rev. J. Troutbeck, M.A. The work was first performed in Germany in 1871, and first given in Boston by the Cecilia on March 27, 1890. It begins with a longish orchestral introduction in E-flat major, of a solemn, earnest character. This mood pervades the whole of the first *adagio*. The choral part is in flowing four-part writing, but for the most part homophonic, and seldom of a contrapuntal character. The *allegro* that follows begins with a passage for the whole chorus in unison and octaves against a running accompaniment in the orchestra. The voices, however, soon break out into four parts again; and some imitative, contrapuntal elements appear. Still, the writing is, as before, mostly homophonic. As an orchestral postlude, the opening instrumental *adagio* is repeated, with some changes in figural detail and instrumentation, and transposed to C major. This "Song of Destiny" (*Schicksalslied*) has been from the beginning one of Brahms's most admired short cantatas.

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Maestoso (*D major*) 4-4
Allegro maestoso (*D major*) 4-4
Chorus: Maestoso e largamente (*D major*) 3-2

All hail and welcome, nations of the earth!
Columbia's greeting comes from every State.
Proclaim to all mankind the world's new birth
Of freedom, age on age shall consecrate!

Let war and enmity forever cease;
Let glorious art and commerce banish wrong!
The universal brotherhood of peace
Shall be Columbia's high, inspiring song!

This march was written by official invitation for the opening ceremonies of the World's Columbian Exposition at Chicago, and performed there for the first time on Oct. 21, 1892. It is scored for the fullest modern orchestra,—all the wind instruments except the four horns being grouped by threes,—to which in the hymn a chorus and organ are added. The march is written in the form of the march with two themes, with a free introduction. This latter, which contains some exceedingly bold modulations, returns again at the end of the march to lead up to the hymn. The text of this hymn is by Professor Paine himself.

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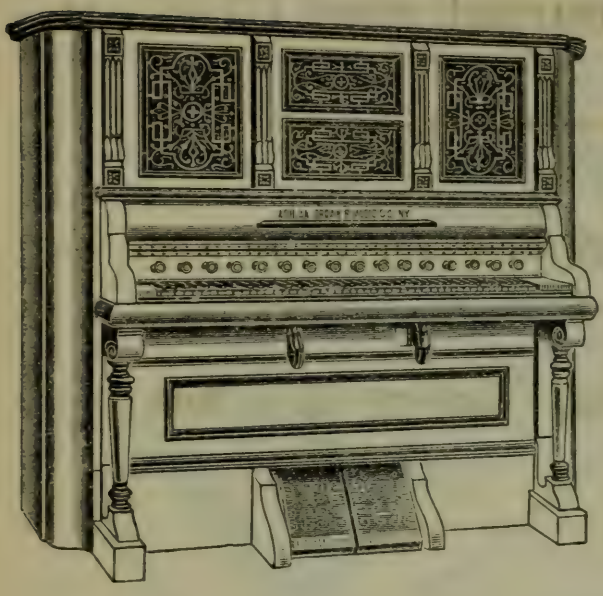
Saturday Evening, February 18, at 8.00.

PROGRAMME.

Thieriot - - - - -	Symphonietta in E major, Op. 55
	(First Time.)
Saint-Saens - - - - -	Concerto for Pianoforte in G minor
Beethoven - - - - - -	Symphony No. 7, in A major

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PROGRAMME.

BRAHMS: Trio in B major.
Piano, Mr. A. Whiting. Songs, Mr. Jordan.

DVORAK: Quartet, E major, Op. 80.
Allegro.— Andante con moto.— Allegro scherzando.
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TWELFTH SEASON,
1892-93.

ARTHUR NIKISCH, Conductor.

PROGRAMME

OF THE

Fifteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES
BY WILLIAM F. APTHORP.

Friday Afternoon, February 17,

At 2.30 o'clock.

Saturday Evening, February 18,

At 8 o'clock.

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Fifteenth Rehearsal and Concert.

Friday Afternoon, February 17, at 2.30.

Saturday Evening, February 18, at 8.00.

PROGRAMME.

Ferdinand Thieriot – – – – Sinfonietta in E major, Op. 55

I.	Allegro moderato (E major) – – – –	2-2
II.	Romanze: Andante (B major) – – – –	2-4
III.	Tarantella: Presto (E minor) – – – –	6-8

Camille Saint-Saens Concerto for Pianoforte, No. 2, in G minor, Op. 22

I.	Andante sostenuto (G minor) – – – –	4-4
II.	Allegro scherzando (E-flat major) – – –	6-8
III.	Presto (G minor) – – – – – –	2-2

Ludwig van Beethoven – – – Symphony No. 7, in A major, Op. 92

I.	Poco sostenuto (A major) – – – – –	4-4
	Vivace (A major) – – – – – –	6-8
II.	Allegretto (A minor) – – – – – –	2-4
III.	Presto (F major) – – – – – –	3-4
	Assai meno presto (D major) – – – –	3-4
IV.	Allegro con brio (A major) – – – –	2-4

Soloist, Mr. GEORGE M. NOWELL.

The Programme for the next Public Rehearsal and Concert will be found on page 537.

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I. *Allegro moderato* (*E major*) 2-2
II. *Romanze: Andante* (*B major*) 2-4
III. *Tarantella: Presto* (*E minor*) 6-8

Ferdinand Thieriot was born in Hamburg on April 7, 1838. He studied composition under Eduard Marxsen in Altona, and later under Joseph Rheinberger in Munich. He was successively music director in Hamburg and Leipzig in 1867, and at Glogau from 1868 to 1870. Thence he went to Graz, where he conducted the Steyermarkischer Gesangverein until 1885, when he returned to Hamburg to settle there permanently. He has written cantatas and orchestral works, beside some chamber music.

The sinfonietta played at this concert bears about the same relation to a symphony that a sonatina does to a sonata: the formal elements that constitute the symphonic form are to be found in it as well as in longer works. The first movement sets out with its first theme in the tonic; then the more *cantabile* second theme comes in in the wooden wind and horn, in the dominant B major; in this key also the conclusion-theme is introduced in the clarinets and horns. The first part of the movement is regularly repeated. Then follows a short free fantasia, and a third part, which bears quite the regular relation to the first, with a short *coda.*

The second movement is a slow romanza with a more animated intermezzo,—a form Schumann cultivated a good deal in his pianoforte works: the *finale* is a tarantella in which the sudden changes from 6-8 to 2-4 time, and back again, are to be noted. The work is scored for the classic orchestra, with two horns and trumpets, and no trombones.

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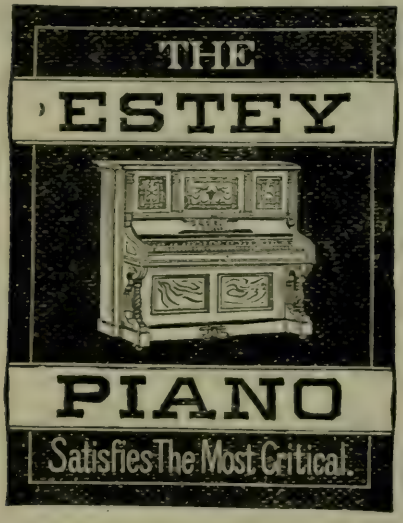
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Concerto for Pianoforte, No. 2, in G minor, Op. 22. **Camille Saint-Saens.**

I. *Andante sostenuto* (*G minor*) 4-4.
II. *Allegro scherzando* (*E-flat major*) 6-8.
III. *Presto* (*G minor*) 2-2.

This concerto has held a very high rank among compositions in its form ever since it first appeared. It begins with a contrapuntal *cadenza* for the unaccompanied pianoforte on a figure taken from the principal theme of the first movement. After a while the orchestra strikes in *fortissimo*, announcing the approach of the theme itself, which soon is given out by the pianoforte: some imitations between the pianoforte and orchestra lead to a second theme, played by the former. A series of embroideries in double notes for the pianoforte against sustained chords in the orchestra leads to a long climax in which the pianoforte part grows more and more agitated until, amid a thunder-storm of octaves and double thirds, the first theme comes back *fortissimo* in the orchestra. It is then taken up by the piano-

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forte, which soon works up a *cadenza* very like the one with which the movement began. Then the orchestra strikes in as it did at first, and the movement ends. It will be seen that the form of this movement (which is really the slow movement of the concerto) is absolutely free: it follows no model of sonata-form.

The second movement represents the *scherzo*,—in character, if not in form. It is a brilliant movement, in which a fairy-like little first theme and a more strongly marked second theme are tossed about between the pianoforte and orchestra amid much ornamental passage-work for the solo instrument. The peculiar rhythm in the accompaniment of the second theme is worth noting particularly. The *finale* is a rushing Saltarello (it is written in 2-2 time, but is really for the most part in 12-8 time), in which the pianoforte and orchestra vie with each other in brilliancy. Especially effective is the passage where the pianoforte plays a figure from the second theme over and over again as a contrapuntal accompaniment to solemn, hymn-like harmonies in the orchestra. Very effective, too, are some sudden changes from triple to even time. The first performance of the work in this country was by Mr. B. J. Lang at one of the symphony concerts of the Harvard Musical Association in Boston: shortly afterwards it was played in New York on the same evening by Mme. Essipoff at one of Mr. Theodore Thomas's concerts and by Mr. Lang at a concert of the Philharmonic Society.



ENTR'ACTE.

I met Saint-Saëns yesterday; it was at a concert at the Trocadéro, at which he played some pianoforte things of his own (with various wind instruments) and a Bach fugue on the organ. Too much *piano* beginning, and gradual working-up to the full organ in the fugue for my taste — the double-pressure stops sounded like Tophet let loose toward the end — but fine, clear, rhythmic playing, for all that. In one of the waits I sent in my card to him in the artists' room, and he received me very graciously. A little, dark, swarthy, oleaginous man; nervous in his movements and speech, but without the superabundance of gesture of the Latin (or, for matter of that, the Hebrew) races. He seemed to know some Boston musical names, and to have definite associations with them. I told him I had heard him play his G minor concerto in London a few weeks before, and his air of general genial politeness changed to one of more special interest. I had been struck in London with the peculiarly diabolic, "*Knecht Ruprecht*" tinge he gave to the second theme in the second movement. But, when I mentioned this, he utterly disclaimed all intentions of that sort, and said that the "diabolism" must have been all in my imagination; he could very well conceive of parts of the last movement seeming "diabolic," but nothing of the sort was in the second. I remembered that, in his London performance, he ran away with himself completely in the second half of the last movement, and that nothing but his enormous technique and the grace of heaven prevented him from coming a cropper before he got through. But I naturally kept this to myself. He had just begun talking about Bach when he was called off to play, and with hasty adieux we parted.— *X. Y. Z. Letter from Paris* (1879).

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When somebody once asked Hubert Herkomer, the painter, where he drew the line between amateurs and artists, he passed the tip of his fore-finger round his head just at the base of the brain, and said, "I draw it right here!"

A year or two before a certain famous German pianist wrote an admiring letter to a celebrated Italian composer, he said anent some of the latter's later works: "I can't for the life of me see what there is in them, except that they show that the composer has blood in his veins. To my mind an Italian opera without melody is like an omelet without eggs!"

The question presents itself whether the mine of good "subjects," of beautiful, short, self-complete forms, is practically inexhaustible. Though the length of each is very limited, still the variety rendered possible by the two factors of time and pitch seems as if it might be endless; but experience alone can decide. As an answer to the assertion that the possible combinations are to a considerable extent exhausted, it is sometimes pointed out that, *e.g.*, unpublished works of Schubert come to light containing quite new and simple ones, redolent of the old indescribable charm. But this is not an altogether conclusive argument. For the fear of cessation in the creation of first-rate "subjects" depends, perhaps, not so much on the actual exhaustion of the mine, as on the following consideration: whether the musical atmosphere in which a composer is now necessarily nurtured is adapted to stimulate his actual melodic inventiveness as dis-



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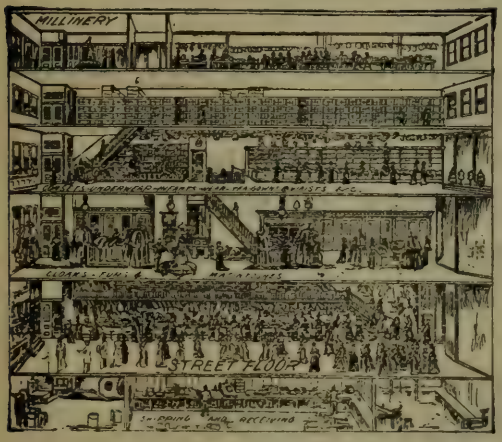
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tinct from his ingenuity; whether the elaborate involutions through which his faculty is always being led, may not affect his direct and intuitive power of striking on combinations of materials the simple arrangements of which have at all events been to some extent used up. And no elaboration of treatment could make up for a decline in this respect. Whatever the larger plan of the structure, whether continued on the accepted lines of chamber-music and symphony, or on any other lines which shall embody the essential conditions of iteration and contrast, musical composition can be rendered vital by new and beautiful themes, and by nothing else; failing that, it would lose the popular element which is the mainstay of its existence, and would become the ingenious amusement of a clique.

Nor is the outlook brightened by the following consideration: that while music enjoys the advantage of not being dependent on outside currents of thought and feeling, and so is unaffected by conditions under which other arts may languish, yet in the musical region itself the talent of new-comers is in a pre-eminent degree subject to the influence of their predecessors and elder contemporaries. A child of musical genius is absolutely impregnated with the music of his time; the motives of elder composers are perpetually going through his head; and the greater abundance of existing motives of very high quality may appreciably narrow the field of remaining possibilities, not only because those particular ones have been invented once for all and cannot be re-invented, but because their number and variety may so possess musical minds, may so monopolize the springs of musical impulse, as to prevent any but the very highest genius from striking out new paths of Ideal Motion, sufficiently individual to seem in their turn first-rate. They may even be first-rate and yet lack that genial quality,



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that extraordinary popular freshness, which is the very life-blood of Music in its most important aspects. Prodigious, for instance, as is the genius of Brahms, simple and strong and magnificent as are many of his melodies, no one, I imagine, can expect that a great deal of his work will ever be anything like the tremendous popular force in the world that Beethoven's is.

There are many signs of a present danger that elaboration is tending to swamp melody; but in the opposite direction there lies perhaps a still greater danger, that of simple incoherence, of a loss of the feeling for true unity of sequence and development.

If these isolated and irresponsible sound-structures may, on the one hand, easily degenerate into complicated patterns and ingenious mazes, still more easily, on the other, may they dissolve into a formless chaos of flying fragments. And this latter danger, like the other, is really connected with that of a lack of impressive themes; since if a theme be not in itself impressive, it will not be apt to lend itself to noble and loving development, or to suggest new beauties. Links of reminiscence fall naturally into disuse when there is nothing sufficiently arresting to be particularly worth remembering. And the very lightness and elasticity of the control which the laws of effective structure in long movements impose, make it seem possible to discard them, and to put the ear off with a phantasmagoria of restless and unrelated progressions, carried down perhaps by the childish sop of some accompanying verbal programme. Perpetual transition and modulation, perpetual differentiation without integration, are the natural resources of uninspired ingenuity which may produce a thousand series of showy fragments, but never a single piece of first-class form. The germs from which a large movement grows, as we have seen, may be, in proportion to its length, the merest fragments; but they are centres of growth,

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not parts of a medley: and the fact that there are "subjects" in the world whose magnificence is revealed in a very few bars in no way precludes organic sequence and amplitude in the sections of the subsequent development. It is an insult to the ear to treat it as if it could not spread its perception over these more extended reaches of form, and as if the only way to keep it going was to give it perpetual fresh starts and jogs in unforeseen methods and strange directions; especially since it is the almost invariable rule that the greater the variety of modulational twists and turns, changes of *tempo* and pace, and so on, the less impressive are the individual fragments themselves; beautiful pieces of form not being such everyday occurrences that a composer willingly leaves one when he has got it, or breaks off at the fourth bar with a diminished seventh for fear of being thought vulgarly straightforward.— EDMUND GURNEY, *The Power of Sound.*

He came at last and sat down on a little sofa near the door, to which Saccard had pointed.

"Come here, I don't want to pump you, or the devil's in it! . . . Now to business, serious business, my good fellow. I've had a long talk this evening with my wife. . . . All is settled."

"She consents to give up her share?" asked Larsonneau.

"Yes, but there was no end of trouble about it. . . . Women are so obstinate! Mine had promised an old aunt not to sell, you know. She had endless scruples. . . . Luckily I had got up a story that settled everything."

He got up to light a cigar at the candles Laure had left on the table, and coming back to stretch himself out luxuriously on the sofa:

"I told my wife," he went on, "that you were completely ruined. . . . You had speculated at the Bourse, gone through your money with actresses, got caught in wild-cat speculations; in short you are on the brink of a terrific

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failure. . . . I even gave her to understand that I did not think your honesty quite unimpeachable. . . . Then I explained to her that the Charonne matter would be swallowed up in your disaster, and that it would be better to accept the proposal you had made to get her out of it by buying her share. . . for next to nothing at all, it is true."

"I don't call that much of a story," the expropriation agent muttered. "And do you think your wife's going to believe such whoppers as that?"

Saccard gave a smile. He was in an expansive mood.

"My dear fellow, how green you are," he resumed. "The story itself matters little; the details, the gestures, the tone of voice are what tell. Call in Rozan, and I bet you I'll persuade him that it's bright daylight now. And my wife has hardly more head than Rozan. . . . I gave her a glimpse into abysses. She doesn't even suspect the approaching expropriation. As she seemed astonished that you, right in the midst of your troubles, could think of carying a heavier load, I told her that she doubtless hampered you in some hit below the belt you were preparing for your creditors. . . . In short, I advised the move as the only means of not finding herself mixed up in interminable law-suits and of getting some money out of the land."

Larsonneau still found the story rather barefaced. His methods were less dramatic; each one of his operations was begun and carried through with the elegance of a parlor comedy.

"I should have thought of something else," said he. "But then, every man has his own system. . . . So there's nothing for us to do now but to pay."

"It's just on this point," replied Saccard, "that I want to come to an understanding with you. . . . To-morrow I will bring my wife the deed, and she will only have to turn it over to you to receive the price agreed upon. . . . I prefer to avoid an interview."

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Indeed he had never been willing that Larsonneau should come to their house on an intimate footing. He did not invite him, he would go with him to Renée's boudoir whenever it was absolutely necessary that the two partners should meet; it had happened at most three times. Almost always he acted as his wife's proxy, thinking it needless to let her look too closely into his affairs.

He opened his pocket-book, adding:

"Here are the two hundred thousand francs in notes signed by my wife: you will give them to her in payment, and will add a hundred thousand francs that I will bring you to-morrow morning. . . . I'm bleeding myself, my dear friend. This business costs me an enormous amount."

"But," said the expropriation agent, "that will only make three hundred thousand francs. . . . Will the receipt be for that sum?"

"A receipt for three hundred thousand francs!" replied Saccard laughing, "not much! we should be in a pretty fix later on. The property, according to our inventories, must be appraised now at two millions, five hundred thousand francs. The receipt will be for half of that, of course."

"Your wife will never be willing to sign."

"But when I tell you it is all agreed upon. . . . Why! of course I told her it was your first stipulation. You are putting the pistol to our throats with your failure, do you understand? And here is where I seemed to doubt your honesty, and accused you of wanting to hoodwink your creditors. . . . Does my wife understand the first thing in all this!"

Larsonneau nodded, muttering:

"Never mind, you ought to have tried to find something simpler."

"But my story is simplicity itself!" said Saccard, much astonished. "Where the devil do you see anything complicated in it!"

He was not conscious of the incredible number of wires he would pull in the most ordinary transactions. He took a truly epicurean delight in this cock-and-bull story he had just told Renée; and what enchanted him was

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the impudence of the lie, the heaping up of impossibilities, the astounding complication of the plot. He would have had the land long ago, if he had not imagined all this drama; but he would have less enjoyed getting it easily. Besides, he took the most artless delight in turning the Charonne speculation into a whole financial melodrama.

He got up, and taking Larsonneau's arm, going toward the drawing-room:

"You have quite understood me, haven't you? Be content to follow my instructions, and you'll applaud me afterwards. . . . You see, my dear fellow, you are wrong to wear yellow gloves; that's what spoils your touch."

The expropriation agent only smiled, while muttering:

"Oh! there's some good in gloves, my dear boss; you can touch everything without getting soiled."— EMILE ZOLA, *La Curée.*

It would seem as if some musical performers were more bent upon mystifying their hearers than upon making the compositions they play intelligible. Perhaps this is not so surprising, after all; for to be incomprehensible is one way of passing for being profound. Or is it in some cases a sheer love of mystification for its own sake?— DIOGENES HODOBATES, *Cynicisms.*

I have read somewhere that, in the matter of nonsense, as in counterpoint, the simple must be distinguished from the double. When the author knows what he really meant to say, and only the reader does not understand him, the nonsense is simple; but if the author does not understand himself, then the nonsense becomes double.— A. W. AMBROS, *Bunte Blätter.*

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There is a lyric theatre in the north of Europe in which it is the custom for the musicians of the orchestra, of whom many are men of wit, to indulge in reading and even in chit-chat of a more or less musical nature during the performance of mediocre operas. That is to say that a good deal of reading and talking goes on. A book of one sort or another is consequently to be found on the desks by the side of the sheets of music; so that the player who seems most absorbed in the contemplation of his part, most taken up with counting his rests, or in following his cue, is often deep in the marvellous scenes of Balzac, the charming pictures of life of Dickens, or even in the study of some science. I know one who, during the first fifteen performances of a famous opera, read, reread, meditated upon, and understood the three volumes of Humboldt's "Cosmos"; another who, during the protracted success of a silly work, very obscure today, succeeded in learning English; and still another, who, gifted with an exceptional memory, repeated to his neighbors over ten volumes of tales, stories, anecdotes, and jokes.

One solitary individual in this orchestra does not allow himself to indulge in any amusement. Engrossed in his business, active, indefatigable, his eyes riveted upon the notes, his arm always in motion, he would think himself dishonored if he omitted a single crotchet, or earned a reproach for his quality of tone. At the end of each act, red, perspiring, tired out, he hardly breathes; and yet he dare not profit by the few minutes the cessation of musical hostilities allows him, to go and drink a glass of beer at the neighboring *café*. The fear of missing the first measures of the next act by being too late is enough to nail him to his post. Touched by his zeal, the director of the theatre at which he is engaged sent him one day six bottles of wine *as an encouragement*. The artist, strong in the consciousness of his worth, far from accepting this present gratefully, sent it proudly back to the director, with these words: "I have no need of encouragement!" You have guessed that I mean the man who performs on the big-drum.

His comrades, on the contrary, hardly ever pause in their reading, story-telling, discussions or chit-chat, except in favor of great masterpieces, or when, in common operas, the composer has given them a leading and prominent part, in which case their voluntary distraction would be too easily noticed and would compromise them. But even then, as the whole orchestra is never put in a prominent position at once, it results that, if the conversation and literary studies languish in one part, they revive in another; and that the good talkers take the floor on the left when the others take up their instruments on the right.— HECTOR BERLIOZ, *Les Soirées de l'Orchestre.*

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Symphony No. 7, in A major, Op. 92. **Ludwig van Beethoven.**

I.	*Poco sostenuto* (*A major*)	4-4
	Vivace (*A major*)	6-8
II.	*Allegretto* (*A minor*)	2-4
III.	*Presto* (*F major*)	3-4
	Assai meno presto (*D major*)	3-4
IV.	*Allegro con brio* (*A major*)	2-4

This symphony was written in the early part of 1812 (the MS. score is dated May 13), and dedicated to Reichsgraf Moritz von Fries. It was first publicly performed in the large hall of the university in Vienna on Dec. 8, 1813, at a concert got up for the soldiers wounded at Hanau (October 30), the composer's "Wellington's Sieg, oder die Schlacht bei Vittoria," being also given for the first time at the same concert. Among the players in the orchestra were Salieri, Spohr, Mayseder, Hummel, Romberg, Moscheles, and others of almost equal note. Beethoven conducted in person. The symphony was a great success.

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The slow introduction with which the first movement begins is of unusual length and development. It consists of the working-up of a simple figure first announced by the oboe, then by the clarinets, then by the horns, amid strong *staccato* chords on the full orchestra, then treated contrapuntally against ascending scale-passages in the strings. This working-up is twice interrupted by a beautiful melodious phrase in the wooden wind, each time repeated in the strings against an accompaniment of repeated sixteenth-notes in the wind, which appears the first time in C major, the second time in F major. Berlioz says of this introduction : —

"The first movement opens with a broad and pompous introduction, in which melody, modulation, and orchestral designs vie with one another in interest, and which begins with one of those effects of instrumentation of which Beethoven is incontestably the creator. The whole mass of instruments strike a strong, sharp chord, leaving exposed during the silence which follows it an oboe, whose entrance, hidden by the attack of the orchestra, could not be perceived, and which develops the melody by itself in sustained notes. No beginning could be more original. At the end of the introduction the note E, dominant of A, brought back after several excursions into neighboring keys, becomes the subject of a play of clang-tints between the violins and flutes, analogous to the one we find in the first measures of the *finale* of the heroic symphony. The E comes and goes without accompaniment during six measures, changing physiognomy every time it passes from the strings to the wind instruments. Kept at last for good by the flute and oboe, it serves to connect the introduction with the *allegro*, and becomes the first note of the principal theme, of which it little by little sketches out the rhythmic form."

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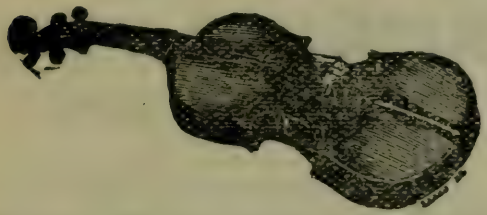
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The main body (*vivace*) of the movement is remarkable both for the persistency with which the rhythm of the first theme runs through the whole of it and for its apparent paucity of thematic material. It is true that the regular subdivisions of the first part of a symphonic first movement — usually represented by the first theme, second theme, and conclusion-theme — are clearly enough recognizable; but it is none the less true, also, that these subdivisions are rather hinted at than actually made. The rhythmic persistency is such, the second and conclusion-themes are so evidently mere variations of the first, that it is almost stretching a point to call them separate themes at all. What takes the place of a second theme begins almost note for note like the first, and, except for singularly frequent modulations, is carried on in a very similar way. It is only by the sudden modulation from the tonic key of A major to the by no means closely related key of B major, and the subsequent equally sudden transition to C-sharp minor, that the ear recognizes that here is the place for the second theme to come in, and is led to accept the phrase as such. Here the instability of tonality is indeed remarkable. In only twelve measures we are led through the following keys: B major, C-sharp minor, E-flat major (enharmonic for A-sharp major), E major. In this last-named key the rest of the first part stays, save for one passage to C major,— not, as might have been expected, by a deceptive cadence, but through a perfectly regular, if extremely sudden, modulation,— from which the music, after a short pause, modulates right back again to E minor, and then E major. One is conscious of the setting-in of the conclusion theme only by a certain vague sense of approaching conclusion; for the theme itself, like the second theme, is really but a part of the first. No new thematic material is introduced in the working-out nor in the third part: so here we have a symphonic first movement built up virtually on a single theme, and yet

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constructed so perfectly in harmony with the *spirit* of the sonata-form that the ear does not in the least miss the second and conclusion themes.

It is noticeable that this extraordinary rhythmic persistency which is so marked a feature of the first movement is an equally prominent trait in every one of the three others. It is this that led a certain critic to call the A major symphony an "apotheosis of the dance." As soon as each movement has established a certain rhythm, it holds fast by it to the end. Of the second movement Berlioz writes: —

"The seventh symphony is famous for its *allegretto*.* It is not because the three movements are less worthy of admiration: far from that. But, as the public generally judges only according to the effect produced, and measures this effect only by the noise of the applause, it follows that the most applauded movement always passes for the finest (although there are beauties of infinite price which are not of a nature to excite noisy commendation); then, to throw the object of this predilection into still higher relief, all the rest is sacrificed to it. Such is, in France at least, the invariable custom.† This is why, in speaking of Beethoven, people talk of the *thunder-storm* of the pastoral symphony, the *finale* of the symphony in C minor, the *andante* of the symphony in A, etc."

There is no denying that this *allegretto* in A minor was for a long time the most universally popular movement in any of Beethoven's nine symphonies. After a wailing A minor chord in the wind instruments, beginning *forte*, and diminishing to *pianissimo*, the violas, 'celli, and basses announce the grave, march-like theme. The rhythm of this theme — a quarter-note, two eighth-notes, and two quarter-notes, covering two measures of 2-4 time — is repeated without intermission, in one part of the orchestra or another, throughout the whole movement. This theme has a

* Which is always called the *adagio* or the *andante*. (But only in France. W. F. A.)

† It may be remembered that the first time Beethoven's second symphony, in D major, was played in Paris (it was the first of his symphonies ever given there) the *allegretto* of the seventh was substituted for its *larghetto*. W. F. A.

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striking character of sober, contained sadness, which is emphasized by the only A major chord in it being immediately followed by a chord of A minor (in the second phrase). It is treated in canon: as soon as the violas have finished it, the second violins take it up, while the violas and first 'celli in unison play against it a more *cantabile*, more outspokenly pathetic melody as a counter-theme. Next the first violins take up the theme, the second violins playing the expressive counter-theme, the violas and first 'celli adding a waving accompanying figure. Last of all, all the wind instruments play the theme *fortissimo*, while the first violins sing the counter-theme, the second violins take up the figure just played by the violas and 'celli, and the latter alternate with the second 'celli and basses in playing a more nervous figure in triplets. This whole canon has been a gradual *crescendo* up to the *fortissimo* entry of the wind instruments: from this point it goes on for a while at the full strength of the orchestra, then diminishes again to *piano*. This *decrescendo* leads to the entrance of an exquisite second theme in A major, sung by the wooden wind instruments in thirds and sixths against a waving triplet figure in the violins, while the 'celli and basses obstinately keep up the rhythm of the first theme in the depths of the orchestra. Particularly noteworthy near the end of this second theme is an absolutely ravishing modulation from A major, through F major, to C major. Next comes a repetition of the first theme in A minor in the strings, the first violins and violas alternating in playing a running accompaniment in sixteenth-notes, while the flute, oboe, and bassoon sing the pathetic counter-theme in double octaves. Just before it is finished a *fugato* sets in, the first four measures of the theme being taken as the subject against a running contrapuntal counter-subject: this leads at last to a resounding repetition of the last phrase of the theme by all the strings and brass, while all the wooden wind plays running counterpoint against it in sixteenth-notes. This outburst is followed by the re-entrance of the second theme (in A major, as before); but just before it reaches the point

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where it modulated into C major in the first part of the movement it hesitates, the first theme appears once more, and the movement ends with a short *coda* in which fragments of the first theme are taken up by different groups of instruments in succession, *diminuendo e sempre diminuendo*, until a sudden flaring up into *forte* brings in the wailing A minor chord in the wind instruments with which the movement began.

The form of the third movement is that of a *scherzo* with the trio repeated; that is, it is in five sections,—*scherzo*, *trio*, *scherzo*, *trio*, *scherzo*. The *scherzo* is built up on one of the most vivacious, lightly tripping themes in all Beethoven: especially noteworthy is the bold modulation at the end of the theme from F major to A major. The trio — which some critics have called the crowning glory of the whole symphony — is based on a simple, stately phrase in D major, played for the most part by the wind instruments, and once in resounding *fortissimo* by the full orchestra, while the violins (and during the *fortissimo* passage the trumpets and drums) sustain the note A in octaves throughout its whole length. This high organ-point on the dominant is varied during the intervals between the phrases of the melody in the wind instruments by dropping to G-sharp and then immediately rising again to A in the rhythm of the theme itself. This little drop from the organ-point to a chromatic changing-note is imitated by the second horn in its lowest register beneath the second part of the theme as it is played by the flute, oboe, clarinets, and bassoons. The effect is extremely original. At the close of the trio, too, it leads to a wonderful modulation back to F major, in which key the *scherzo* sets in again.

Of the last movement Berlioz writes: "The *finale* is at least as rich as the preceding movements in new combinations, piquant modulations, and charming caprices. The theme shows some relationship to that of the overture to Gluck's 'Armide,' but it is only the arrangement of the first notes, and to the eye rather than to the ear; for, when played, nothing can be more dissimilar than these two ideas. One would far better appreciate

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the freshness and daintiness of Beethoven's phrase, very different from the chivalric dash of Gluck's theme, if the chords struck by the wind instruments in their upper register predominated less over the first violins, singing in their medium, while the second violins and violas accompany the melody from below with a *tremolo* on the double string. In the course of this *finale* Beethoven has drawn effects, as graceful as they are unexpected, from the sudden transition from the key of C-sharp minor to that of D major. One of his most felicitous harmonic audacities is unquestionably the long organ-point on the dominant E, embroidered with a D-sharp of equal value with the real note. Sometimes the chord of the 7th appears over this, so that the D-natural in the upper voice stands exactly over the D-sharp in the basses: one might think that a horrible discordance would be the result, or, at the very least, a lack of clearness in the harmony; yet there is nothing of the sort, the tonal force of the dominant is such that the D-sharp does not in any way impair it, and that you hear only the E booming in the bass. Beethoven did not write music *for the eyes*. The *coda*, led up to by this threatening organ-point, is extraordinarily brilliant, and fully worthy to end such a masterpiece of technical skill, taste, fancy, knowledge, and inspiration."

The character of this *finale* has been very variously estimated by different judges: some have seen nothing in it but a "dance of boors" (a needlessly harsh translation of the German *Bauerntanz*), while others can find nothing worthy of its suggestiveness short of the dance of the Corybantes round the cradle of the infant Zeus. Between these opposite poles, however, every listener is free to find a picturesque suggestion for himself.

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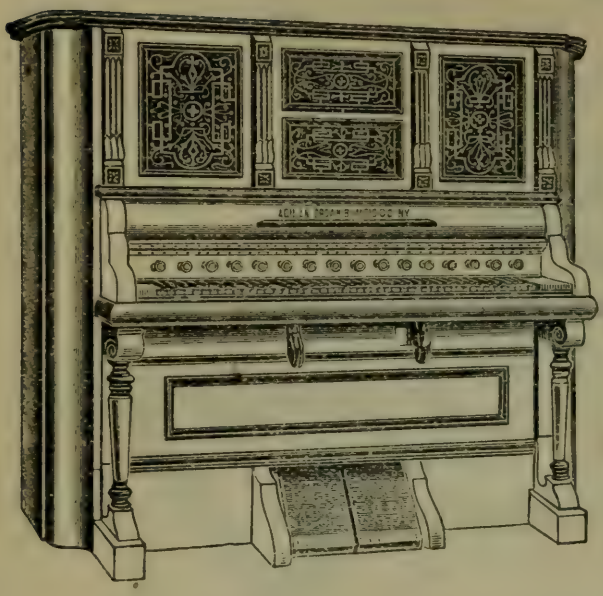
Saint-Saens – – – – – Concerto for Violin in A major

Grieg – – – – – – Suite, "Peer Gynt," No. 2
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PROGRAMME

OF THE

Sixteenth Rehearsal and Concert

WITH HISTORICAL AND DESCRIPTIVE NOTES
BY WILLIAM F. APTHORP.

Friday Afternoon, February 24,
At 2.30 o'clock.

Saturday Evening, February 25,
At 8 o'clock.

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Sixteenth Rehearsal and Concert.

Friday Afternoon, February 24, at 2.30.

Saturday Evening, February 25, at 8.00.

PROGRAMME.

Mendelssohn – – – – – Overture, "Fingal's Cave"

Camille Saint-Saens – Concerto for Violin, No. 1, in A major, Op. 20

I.	Allegro (A major) – – – – – –	6-4
II.	Andante espressivo (D major) – – – –	2-4
III.	Tempo primo (A major) – – – – –	6-4

Edvard Grieg Orchestral Suite No. 2, from the Music to "Peer Gynt," Op. 55

I.	Der Brautraub (Ingrids Klage), Allegro furioso (G minor) – – – – – – –	2-4
	Andante doloroso (G minor) – – –	3-4
II.	Arabischer Tanz, Allegretto vivace (C major) –	4-4
III.	Peer Gynts Heimkehr (Stuermischer Abend an der Kueste), Allegro agitato (F-sharp minor) –	6-8
IV.	Solvejgs Lied, Andante (A minor) – – –	4-4
V.	Tanz der Bergkoenigstochter, Allegretto alla burla (D major) – – – – – – – –	2-4

Antonin Dvorak – – – – Symphony in D minor, No. 2, Op. 70

I.	Allegro maestoso (D minor) – – – –	6-8
II.	Poco adagio (F major) – – – – –	4-4
III.	Scherzo: Vivace (D minor) – – – –	6-4
	Poco meno mosso (G major) – –	6-4
IV.	Finale: Allegro (D minor) – – – –	2-2

Soloist, Mr. C. M. LOEFFLER.

The Programme for the next Public Rehearsal and Concert will be found on page 573.

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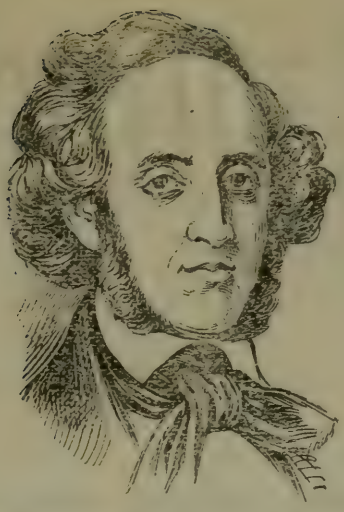
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Overture, "Fingal's Cave," in B minor, Op. 36. **Felix Mendelssohn-Bartholdy.**

This overture was begun in Rome in the winter of 1830, about a year after Mendelssohn's visit to Staffa with Klingemann. The original MS. score, dedicated to Franz Hauser, is dated: Rome, Dec. 16, 1830, and bears the title "Die einsame Insel" (The Lonely Island). A second MS. score, dated London, June 20, 1832, differs considerably from the first, especially in the working-out. The first published score (Breitkopf & Härtel, Easter, 1834) bears the title "Fingals Höhle." Later the title was changed to "Die Hebriden" (The Hebrides), by which name the overture is generally known in this country. The first performance of the first version was by the London Philharmonic Society, on May 14, 1832. The overture was given in New York by the Philharmonic Society in the season of 1852–53.

The overture is in the regular overture form, the first theme coming in at the very beginning in the violas, 'celli, and bassoons, in B minor; the second theme entering somewhat later than usual in the relative D major in the 'celli, clarinets, and bassoons, after a good deal of development of the first. The conclusion-theme, which is but a rhythmic variation of the first

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theme, comes in *fortissimo* on the full orchestra, in D major, and leads to an ascending fanfare on the horns and trumpets on the notes of the chord of D major, which ends the first part, and introduces the working-out. This begins *pianissimo* with the first theme in the violas, 'celli, and double-basses against tremulous harmonies in the violins: every phrase of the theme is almost immediately followed by a loud call from the wind instruments,— now from the wood, now from the brass. This loud call gradually assumes a shape very like that of part of the first theme itself. The effect of the fragments of the theme in the lower register of the strings, against the tremulous accompaniment of the violins,— all kept in a mysterious *pianissimo*,— interrupted ever and anon by the wild screams of the wind instruments, is wholly original, and as suggestively poetic as it is original. One cannot help thinking to hear the cries of sea-gulls and terns. Here Mendelssohn shows that he fully earned the title of "*grand paysagiste*" that a certain other great composer once gave him. Except for an almost constant undulatory movement in the strings, which easily enough suggests the restlessness of a wind-swept sea, there is exceedingly little of what should properly be called realism in the music: there is no attempt directly to imitate the sounds or movements of animate or inanimate nature in the wild neighborhood of lonely islands in the Northern seas. But such is the suggestiveness of the music, with its sudden contrasts of loud with soft, *staccato* with *legato*, of long-sustained notes with restlessly moving parts, that, knowing the title, the listener has to stretch his imagination but very little to shut his eyes and see the whole picture, hear the birds scream and the winds whistle, smell the salt sea-weed on the rocks. The third part, which follows the working-out, is somewhat curtailed from the first, and leads soon after the second theme to a short but brilliant *coda*, with which the overture ends. The work is scored for the standard classic symphony orchestra, with trumpets and drums, but with only two horns, and no trombones.

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Concerto for Violin, No. 1, in A major, Op. 20. **Camille Saint-Saens.**

I. *Allegro* (*A major*) 6-4
II. *Andante espresssivo* (*D major*) 2-4
III. *Tempo primo* (*A major*) 6-4

This concerto — which bears the title of *Concertstück* in the German edition — remained in manuscript some time after those that followed it (No. 2, in C major, op. 58, and No. 3, in B minor, op. 61) were published The title of *Concertstück* is eminently fitting, as the three movements of which it is composed are not separate, as in regular concertos, but linked together by *cadenza*-like passages for the solo instrument. Moreover, the third movement contains no new thematic material, but is built on the same themes as the first, of which it is to a great extent a repetition. Its form is that of a concert-piece in one movement, in the middle of which a slow episode is inserted. There is a pianoforte concerto by Louis Brassin that was played here years ago by Miss Cochrane, at one of the symphony con-

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certs of the Harvard Musical Association, which is in very much the same form.

The work begins with a sharp, strong chord on the full orchestra, after which the solo violin announces the first theme in four-part harmony. After two phrases on the violin the orchestra takes up the theme, and leads to its fuller development in figural variation and embellishment by the solo instrument, the orchestra falling back into its rôle of accompaniment. Soon the solo passes to the second theme, an enchanting, siren-like phrase in C-sharp minor, and then on to the conclusion-theme (in B major), which is little more than a figural variation of the second. The working-out begins in C major, and continues with more and more brilliancy until the dominant of D is reached, when a *cadenza* on the solo instrument leads to the *andante.*

This *andante espressivo* is a charming, simple romanza for the solo violin against a wavering accompaniment on the strings over a *basso ostinato* in even eighth-notes, the wind instruments adding now and then a rich background of color. As the melody at last dies away on the dominant, a prolonged trill on the violin leads back to the second theme of the first movement (in D minor), and with it to the *tempo primo.* It is but a continuation of the working-out of the first movement, which soon enough leads to the return of the first theme in the principal key of A major, as at first. This third movement sets out very much as if it meant to be the (as yet missing) third part of the first movement. Indeed, it might well be considered to represent such a third part, and so bring the concerto within the limits of the sonata-form. But, just as you expect the second theme to appear in its turn, the solo violin launches out upon a free *coda*, which works up more and more brilliantly until the end of the concerto. Just before the close Mr. Loeffler inserts a *cadenza* of his own.

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I. Der Brautraub (Ingrids Klage), Allegro furioso (G minor) 2-4
Andante doloroso (G minor) 3-4
II. Arabischer Tanz, Allegretto vivace (C major) 4-4
III. Peer Gynts Heimkehr (Stürmischer Abend an der Küste) Allegro agitato (F-sharp minor). 6-8
IV. Solvejgs Lied, Andante (A minor) 4-4
V. Tanz der Bergkönigstochter, Allegretto alla burla (D major) 2-4

"Peer Gynt, the only son of poor peasants, is drawn by the poet as a character of a morbidly developed fancy and a prey to megalomania. In his youth he has many wild adventures — comes, for instance, to a peasants' wedding, where he carries off the bride up to the mountain peaks. Here he leaves her (No. 1, Ingrid's Lament) to roam about with wild cowherd-girls. He then enters the kingdom of the Mountain King, whose daughter falls in love with him and dances to him (No. 5, Dance of the Mountain King's Daughter). But he laughs at the dance and the droll music, whereupon the enraged mountain-folk wish to kill him. But he succeeds in escaping, and wanders to foreign countries, among others to Morocco, where he appears as a prophet, and is greeted by Arab girls (No. 2, Arabian Dance). After many wonderful guidings of Fate he at last returns as an old man, after suffering shipwreck on his way (No. 3, Peer Gynt's Return), to his home as poor as he left it. Here the sweetheart of his youth, Solvejg, who has stayed true to him all these years, meets him; and his weary head at last finds rest in her lap (No. 4, Solvejg's Song)." *Preface to the full score.*

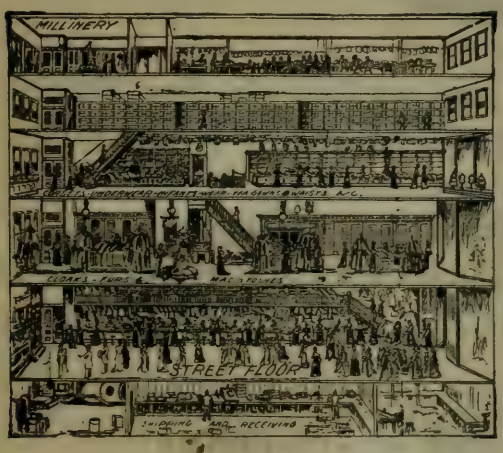
With compositions of this sort little is to be said in the way of technical analysis. In the present case, however, something may well be said of the instrumentation. In the dance of the Mountain King's Daughter (No. 5) Grieg has gone to quite unusual lengths in the matter of novel effects of color, with an evidently grotesque purpose. To the ordinary orchestra (without trumpets or trombones) he adds the pianoforte, harp, xylophone,


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triangle, and snare-drum; nor do these unusual instruments give an idea of all the queer effects he has produced. The violas, and later on the 'celli also, mark the rhythm of the accompaniment to the dance by striking the strings with the wood of the bow,— a method already employed in the *finales* of Berlioz's "Fantastic" symphony and Chopin's F minor concerto. The snare-drum, in marking this same rhythm, strikes the first beat in the usual manner, on the drum-head; but it strikes the next two notes of every measure on the wooden rim that goes round the head. The pianoforte plays the melody in octaves, together with the xylophone and two piccolo-flutes, while the two clarinets play the same melody two octaves apart, thus combining the two very different and characteristic clang-tints of the upper and the very lowest registers of the instrument,— a device employed by Berlioz with very different intent and effect in the *Agnus Dei* of his "Danrémont" Requiem. The *glissando* scale on the xylophone at the end of the dance is an effect quite new in orchestral writing, and has hitherto been confined to xylophone solos in variety-shows.

ENTR'ACTE.

A little music in the evening will be cheerful. I ask my Aunt, after dinner, to sing. She will. Her collection of songs is of a deeply melancholy character. She commences with "*The Forsaken*," which makes Doddridge, who is in a corner knitting or doing something with a piece of green leather, a pattern, and a needle, snivel. On her finishing, I say, "Very pretty. What is it?" and I examine the copy. Will she sing again? Yes. She selects "*My Heart is Sore*" — which is very depressing. The burden of this is, that the singer (my Aunt) complains of having



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been slighted and neglected for another (some other lady), after having trusted herself to the gentleman apostrophised in the ballad as "Ah, cruel! couldst thou" something or other, which he not only apparently *could* but would, and, for the matter of that, *had* done, and pretty effectually too.

After this, we three sit thoughtfully (I don't know what I am thinking about), and the Dove coos plaintively. I sleep next door to the Dove, and hate him.

My Aunt now rises and examines her *répertoire*. She chooses another. It is "*Blighted*," which cheerful composition shuts up Doddridge entirely, and sets my Aunt gulping with emotion. She breaks down. They are both crying. What *am* I to do? I don't feel inclined to cry. I wish I did. I would willingly. My Aunt can't find her pocket-handkerchief, so, it being a lovely evening and warm for this time of year, she goes out of the open window, and sobs on the steps leading into the garden. Doddridge retires. I look at my watch. Nothing to do. No books. Forgot to buy papers. 9.30. Too early for bed. I wonder if this sort of thing will go on every night.—F. C. BURNAND, *My Health*.

Discussions about *tempo* are well-nigh endless. There is hardly another item in musical performance about which there is so much disagreement among musicians. One might think that the invention of Maelzel's metronome should have put a stop to all uncertainty on this head; but such is very far from being the case. Richard Wagner, who was at first a particularly careful metronomizer, gave up giving metronomic indications of

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tempo after "Tannhäuser," finding that these indications were almost universally disregarded by conductors. One trouble with metronomic indications is that the metronome is in general a cheaply made instrument, and that few of them are really correct; that is, that exceedingly few metronomes, when set at 60, will give exactly one beat per second of time, or sixty beats per minute. Strict adherence to a composer's metronomizing is often unadvisable from other considerations. In his annotated edition of Beethoven's pianoforte works Hans von Bülow writes at the beginning of the great B-flat sonata, op. 106: "In the metronomizing, which is based especially on the character of the principal theme, the editor differs materially with the indication by Carl Czerny, who, in his capacity of the first contemporary interpreter of Beethoven's later pianoforte works, deserves to be consulted as a, naturally not invariably, infallible authority. Czerny's *tempo*, half-note = 138, which agrees so little with the weighty energy of the theme, and seems even too fast for those portions of this movement that admit of greater rapidity, may find some justification in the lack of tone of the Vienna pianofortes of his day. On a modern concert-grand of the first quality, and such a one (to a certain extent a substitute for an orchestra) is required for the proper performance of this sonata, Czerny's *tempo* would have a blurring and confusing effect." Bülow metronomizes the movement: half-note = 112. A larger or smaller hall, a larger or smaller orchestra or chorus, will often have some effect upon the proper *tempo* at which a composition is to be taken. When no indications, metronomic or otherwise, exist, of course the conductor, or performer, has to look to tradition or to his own musical sense to guide him in the matter. Tradition is, however, a pretty untrustworthy guide: it changes insensibly

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from generation to generation. And, as an example of how widely musicians may differ with one another on points of *tempo*, the present writer has in his possession the following authentic notes, taken at three performances of Sebastian Bach's "Saint-Matthew Passion." These metronome-marks were taken on the spot with the second-hand of a watch: in the fourth column the metronomic indications in Robert Franz's score of the work are set down for comparison.

	Berlin, April, 1870. (Eduard Grell.)	Leipzig, April, 1870. (Julius Rietz.)	Boston, May, 1874. (Carl Zerrahn.)	Metronome-marks in Franz's score.
No. 1. Opening chorus	112	128	144	228
No. 3. Choral	—	72	92	132
No. 9. Alto recitat.	68	80	80	96
No. 10. Alto air	88	88	96	104
No. 14. Turba	60	80	88	104
No. 26. Tenor air, with chorus .	65	56	66	80

And who shall say which of these four opinions are right, and which are wrong?

The musician is, after all, the only real music-*lover*. All others are but music-likers; they like music,—

> . . . "But much as we
> Down at the bath-house love the sea,
> Who breathe its salt and bruise its sands:
> While . . . do but follow the fishing-gull
> That flaps and floats from wave to cave!
> There's the sea-lover, fair my friend!"
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> *Atlantic Monthly.*

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No one who has practised the dangerous and difficult art of translating should allow himself to be too hard upon the slips of other translators. Yet there is often a latent humor in mistranslations that makes the laugh come in spite of all human fellow-feeling. Take, for instance, the German translation of Charles Dickens's "Pickwick," in which Mr. Jingle's "pig's whisper — no gammon," is rendered by "Schweinsrüssel ohne Spinat." One wonders by what complicated process of reasoning this wonderful translation can have been produced. It reminds one of the German professor in Burnand's "More Happy Thoughts," who thought Captain Dyngwell's "Cockalorum" must be a probable genitive plural of "Cock-a-leekie," or else a compounded form of *Custos Rotulorum*. In the French translation of "Our Mutual Friend" the "dissolving view of little beads" up Mr. Podsnap's forehead is given as a "perspectif de petits boutons solubles." Clement and Larousse's "Dictionnaire des Opéras" gives some fine examples. Take this: "HUMOURS OF THE AGE (THE) [*les Caprices de la vieillesse*]." When Donizetti's "Dom Sébastien" was given in this country by the Maretzek company, the line in the Italian version, "I faci d' imeneo splendono," was translated in the libretto by "Their faces with nuptial joy resplend." But the translation that beats them all for ingenuous ingenuity is in the first American edition of the libretto of Verdi's "Il Trovatore," in which the stage-direction after the Anvil Chorus: "Tutti scendono alla rinfusa giù per la china: tratto tratto, e sempre a maggior distanza, odesi il loro canto," is rendered: "All go down in disorder; from an ever greater distance their song is heard, accompanied on the Chinese tratto-tratto."

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Anent the difficulty of translating Shakspere into French, which was being discussed by a certain literary coterie, some one proposed trying a literal translation of Macbeth's "The devil damn thee black, thou cream-fac'd loon, where gott'st thou that goose look?" The passage was to be turned into idiomatic French, but so that not a shade of the meaning in the original should be lost. The best that could be done with it was as follows: "Que le diable te damne jusqu'à ce que tu deviennes noir, coquin au visage de crème que tu es, oû as-tu pris ce regard d'oie?" It was suggested that "loon" should properly be rendered by "grand plongeon de la mer du Nord" instead of by "coquin." But this amendment was rejected on the ground that the sentence was long enough already.

Great innovators and revolutionists in the fine arts have found public recognition notoriously slow in coming to them. Now and then, however, welcome appreciation comes to them from some choice spirit,— often from a quarter from which they the least expected it. But we wonder whether any innovator in any art ever got a finer piece of personal recognition than did Edouard Manet, the first impressionist painter, in Zola's dedication to him of his novel, "Madeleine Férat": —

"To Edouard Manet. The day when, with an indignant voice, I took up the defence of your talent, I did not know you. Fools were found who dared to say at that time that we were a couple of fellows in league together in quest of scandal. Since fools have placed our hands in each other, let our hands stay forever united. The crowd has wished my friendship for

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Let us compare the overtures, "Fingal's Cave" and "Coriolanus." How the world of Fingal's Cave differs from that of Coriolanus! There we have the established, palpable emotions of an extraordinary human being, here the sorrow of a god accompanied by a bearing that resists our every effort to attain to its level. But, with all his greatness, Beethoven could never have written a work like the Hebrides overture. He resembles the mountain forest stretching out in gigantic masses on all sides and reaching toward heaven, and in its midst Nature is heard in her most primitive sounds. Mendelssohn seems rather like a highly cultivated park. Like Mozart, he, too, belonged to those holiday-children of art into whose cradle had been laid the grace of noble humanity, and a fate-compelling power of authority. The starlight of his own heart beamed upon and guided him. His musical instincts were those of a harmoniously and generally cultivated man, who combined correct taste and an unerring knowledge of his art with the most varied artistic gifts. His harp was denied those spontaneous tones which, when they appear in Schubert, stir us with an unpremeditated impetuosity, similar to that called forth by some beautiful freak of nature, and cause all invention to stand in the light of a divine process. Fate had bestowed upon him a thoroughly sensible father, an excellent training, artistic instincts, an almost child-like reverence for law and morals, and that world of romance, newly discovered by Schubert and Schumann; and in the latter his impressionable soul, permeated with a warm desire for development, soon found an abiding place. He was spared all necessity for self-discipline, for he was taught the mechanics of his art from their very rudiments, as few have learned them since his day. Obstacles only invited him to renewed effort; his was not the nature to despond or indulge itself, nor was he troubled with the sad self-sufficiency of our day. Nature had gifted him with a nice perception for beauty of form, unmingled, however, with the least trace of pedantry. This natural appreciation of plastic beauty was, perhaps, but another manner of expressing his sense of duty and his unbounded reverence for all that is excellent and approved. At all events it proved the happy stake to which he was indebted for many a winning.— LOUIS EHLERT, *From the Tone World.*

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It has been told how Friedrich Kind took his libretto of the "Freischütz" from a capital novel by A. Apel, of the same title, which was, however, hardly known more than by name in his day. The esteemed archæologist, Prof. Meynert, of Vienna, has called my attention to the very first germ of Apel's work, which is to be found in a now exceedingly rare book. The above mentioned *savant* has been kind enough to lend it me for further use. It bears the title:—

"DISCOURSES ON THE REALM OF SPIRITS, wherein is treated: I. Of Spirits in general. II. Of mysterious House-spirits. III. Of Apparitions of the Departed. IV. Of Earth- and Water-spirits. V. Of Air- and Fire spirits. VI. Of Spirits of certain Localities, Cities, and Castles. Between ANDRENIO and PNEVMATOPHILVS. Besides an Index of the most important subjects. Second edition. Leipzig: Samuel Benjamin Walther, 1731."

The preface is dated: "Written at Easter, 1729." The very "first Discourse" treats "of the compact alleged to have been made with the devil by Maria Dorothea Staff, of Berlin." Andrenio, one of the speakers in the dialogue, is a doubter, and pretty much what was called half a century later an "enlightened man." He says of himself at the outset: "Dearest Pneumatophilus; just as I can tell you, as you know, that I am in many things an incredulous Thomas, so will I admit right gladly that this is principally the case in matters pertaining to spirits. I must always laugh when I hear that simple people spread abroad now this, now that, about the great power of the devil," etc.

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Pneumatophilus, on the other hand, is, as his name shows, an enthusiastic agent of the realm of spirits; he is astonished at Andrenio that he "can be so incredulous in matters pertaining to spirits: so that he (Pneumatophilus) can not but think that he must have come across the writings of Hobbes or Spinoza." Andrenio denies this: "but I don't wish to be too credulous, all the same, because all that is too much for faith is repugnant to reason."

Such a mixture of sound sense and the darkest superstition, of calm observation and confused phantasms, of enormous polyhistoric reading, of learning and wrong-headed perverseness, as this book is cannot be imagined. The unnamed author is a zealous Protestant, but treats the "Roman Catholics" pretty civilly meanwhile, although he says, in reference to St. Matthew vii. 22:—

"The Saviour says plainly that souls can not rejoice in their salvation through the name of Jesus because of the miracles they have wrought; Hey! how will it be with the many miracle-working Saints of the Roman-Catholic Church, if these, too, are included under this head!"

Of all the wonderful and fearful tales with which this book swarms, only the one told on page 609 *et seq.* interests us, because it is the seed from which Apel grew his novel, "Der Freischütz." In general, one can recognize in the conversations between Andrenio and Pneumatophilus the second main source, besides the nearly contemporary "Infernal Proteus" of Erasmus Franciscus, from which Apel and Laun drew for their Book of Ghosts; and one may well be astonished at the truly German conscientiousness and thoroughness of which the two have given proof. Both old books gave them the raw material for a number of their tales; and one

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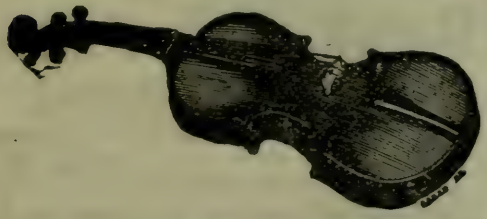
must admit that they knew how to handle this raw material exceedingly well.

At the place indicated Pneumatophilus, after mentioning how the devil ("that infernal Proteus," as he is called here also) "knows how to veil himself in countless shapes and assumed figures, relates the following occurrence: I will give you still another evident proof of this, which I have collated from legal documents. In the year 1710 there lived in a certain town of the kingdom of Bohemia a young person by the name of Georg Schmid, who gave himself out as a scrivener, and might be about eighteen years old. He was intimately acquainted with a mountain hunter of that domain, who was not only well up in his hunter's trade, but could also play a good game out of the magician's bag. Now, the above-mentioned scrivener was a great lover of target-shooting, and sought at all times to further his own advantage and gain thereat; to this end he went one day to this hunter to take counsel with him, and he promised to help him.

"Now, he required that he should go out with him at night on the 30th of July, that being Abdon's Day,* to cast bullets; then he should have 63 bullets for himself, of which 60 would be sure to hit whatever mark he aimed at, but three of them, which to be sure he could not tell from the others, would necessarily miss. The scrivener was so overmastered by the blind greed of winning gold that he could hardly wait for the day, and was ready to do all together with the other. So they provided themselves with big smith's charcoal, ladles, moulds, and whatever else was needful for this work, and betook themselves at night-fall to the cross-path that was about an hour's walk from there.

* This is correct according to the Calendar.

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"As soon as they had got there the hunter drew a wide circle about himself with his hunting-knife and set certain *Characteres* round about on the rim, which, however, the scrivener could not read. After this he told him to step inside the circle and undress himself stark naked, and at the same time deny God and the Holy Trinity. Then he commanded him to put down his charcoal and casting materials on the ground before him, and take good heed that he finished his casting between 11 and 12 o'clock; for if after the time had elapsed even a single bullet was wanting, he must then be Satan's own. He told him furthermore not to let himself be deterred by anything, no matter what he might see, so that he should not delay his work. After impressing these warnings upon him as best he could, and also commanding him not to speak a word, no matter what might happen, the two made a double-eagle together,* and waited in deep silence for the clock to strike 11.

"The clock had hardly begun when the dead coals began to glow of themselves, as if they had been blown upon by a smith's bellows. So they began to cast their bullets, but when they had finished some few pieces, an old woman came up to them, hung all over with sheer wooden kitchen-spoons, and making a loud noise with them. She asked if they did not require any of her wares? But they kept on with their work in silence, whereupon she vanished from before their eyes. Right after this they heard several harnessed coaches coming from a distance, which drove straightways toward them, whereat the scrivener felt his skin begin to shudder not a little. But as they got near to the circle they flew over their heads like a fierce wind, just as at any time a storm-wind roars up aloft.

* *I.e.* they placed themselves back to back.

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"Hardly was this over, when they heard a whole troop of horsemen trotting toward them, which however also took its course over their heads through the air; at last they heard a hunting-horn and a loud barking of many dogs, seeing at the same time a pursued head of game which ran straight at them, and kept on its course with all the dogs over their heads. Then followed very many huntsmen on horseback who showed themselves very eager in the pursuit. Last came one riding quite slowly, who stopped with his black horse before the circle and asked them: What was their wish, that they had undertaken this work in his neighborhood?

"As they were just through with the casting, the hunter gave this answer for himself and his companion: We have cast 63 bullets in thy name, of which three are thine, but thou shalt give us the rest. Hereupon the other asked them to hand out to him the casting-ladle and the cast bullets; but the hunter said to him: We have cast them in thy name, and as the time has not yet elapsed, they are ours. Whereupon the other, gnashing his teeth, threw something upon them which gave out such a stench that both of them sank half dead to the ground and let the cast bullets fall round in the circle.

"They remained in this posture until daybreak, although the hunter, who had been at it often before, came to his senses quickly enough, but the scrivener found it utterly impossible to move from the spot. The former gathered up the bullets and hurried off toward the nearest village to tell the inhabitants that a poor sick man was lying on the road. Thereupon he ran off without telling them the first thing about it, and went through by-paths in the direction of the Salzburg mountains. But when the half-dead scrivener was brought to the town, and was questioned before the spiritual as well as the civil authorities as to his accident, he at last was persuaded with much pains to disclose the whole proceeding."—A. W. AMBROS, *Bunte Blätter.*

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II.	*Poco adagio* (*F major*)	4-4
III.	*Scherzo: Vivace* (*D minor*)	6-4
	Poco meno mosso (*G major*)	6-4
IV.	*Finale: Allegro* (*D minor*)	2-2

Over a sustained low D in the horns, kettle-drums, and double-basses the violas and 'celli at once announce the first theme, the strongly modal (in contradistinction to tonal) character of which is patent at the end of the first phrase. This is repeated by the clarinets over a *tremolando* accompaniment in the strings, when the latter break out at once into the more stormy first subsidiary, which is developed at considerable length by a fuller and fuller orchestra. A sudden change from loudest *fortissimo* to hushed *pianissimo* brings in a chromatic phrase in the wood-wind, next taken up by the strings, and then passing to the flute and oboe, which ushers in the gracefully flowing second theme in B-flat major in the wooden wind instruments, accompanied by waving figures in the strings. This theme, too, is

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developed at great length, until, without conclusion-theme or repeat, we pass on immediately to the working-out, which is comparatively concise. The third part of the movement begins irregularly, as it were tentatively, on a harmony of the diminished 7th (C, D-sharp, F-sharp, A), the first theme passing from chromatic harmony to chromatic harmony, until at lasts it bursts forth on the full orchestra in D minor again. But it has hardly had time thus to announce itself when the chromatic passage introducing the second theme appears,—the first subsidiary entirely falls out,—and the second theme itself soon comes in in the tonic D major. The *coda* begins with the reappearance of the first theme in D minor, from which point it is worked up to a stormy climax, after which a *decrescendo* sets in; and the movement ends softly as it began.

The second movement begins rather ecclesiastically with some modal harmony in the wooden wind instruments, the clarinet taking the theme, and the strings playing a *pizzicato* accompaniment. After some further developments in the wood wind a recitative-like second theme is given out by the first violins and 'celli in octaves with startling effect. From this point the movement, albeit quite coherent in its development, is very free in form, and in its choice of thematic material: analysis has but little to say about it. A return of the principal theme in the 'celli against waving *arpeggj* in the flutes and oboe gives, however, the due sense of formal equilibrium. The movement is noteworthy for some exceedingly beautiful and original effects of orchestral coloring.

The *scherzo* begins with two themes at once,—or rather with theme and counter-theme,—the one a lightly skipping dance-rhythm in the violins and violas, the other a more sombre melody in the bassoons and 'celli in unison. Here Dvorák gives his Slavic fondness for rhythmic contrasts full rein. The *poco meno mosso* that stands for the trio of the movement is in a quieter, more idyllic vein.

The *finale* is built up on a bold, threatening theme in D minor, of the most sombre coloring, to which a more martial, but still rather stern second theme forms something of a contrast. The development is characterized by the greatest energy, which at moments rises to the furious pitch.

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Weber - - - - - -	Overture, "Der Freischuetz"
Brahms - - - - - -	Symphony No. 4, in E minor
Riemenschneider - - - -	"Todtentanz" for Orchestra (First Time.)
Nicolai - - - -	Overture, "Merry Wives of Windsor'

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c. Sommerabend
d. Der Kranz
e. In den Beeren
f. Vergebliches Ständchen

Violin Solo.

SCHARWENKA "Rondo"

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PROGRAMME

OF THE

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Saturday Evening, March 4, at 8.00.

PROGRAMME.

Karl Maria von Weber – – Overture to "Der Freischuetz," in C

Johannes Brahms – – – – Symphony No. 4, in E minor

I.	Allegro non troppo (E minor) – – – –	2-2
II.	Andante moderato (E major) – – – –	6-8
III.	Allegro giocoso (C major) – – – –	2-4
IV.	Allegro energico e passionato (E minor) – –	3-4

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Otto Nicolai – – Overture to "The Merry Wives of Windsor"

Andantino moderato (F major) – – – – –	4-4
Allegro vivace (F major) – – – – – –	2-4

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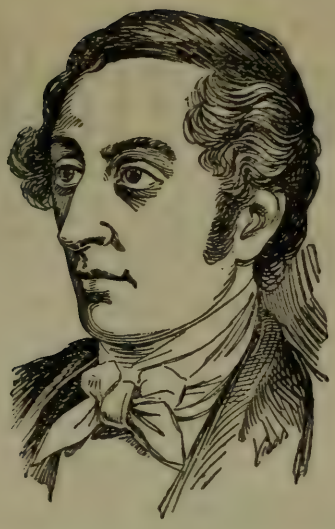
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Overture to "Der Freischuetz," in C. **Carl Maria von Weber.**

Adagio (*C major*) 4-4
Molto vivace (*C minor*) 2-2

"Der Freischütz," romantic opera in three acts, text by Friedrich Kind, was first given in Berlin, June 18, 1821: the score was finished in Dresden, May 13, 1820. Few operas have had such universal success as this of Weber's: its 500th performance in Berlin was given in 1885. It has made its way to almost every important operatic stage in the world. It was the work that first assured the successful establishment of national German opera as an independent form. The overture has long been a favorite in all concert-rooms. Like most of Weber's overtures, it is built up on themes taken from the opera; but it adheres closely enough to the regular sonata-form, and contains a sufficiently elaborate development of its thematic material, to place it in a far other class than what are com-

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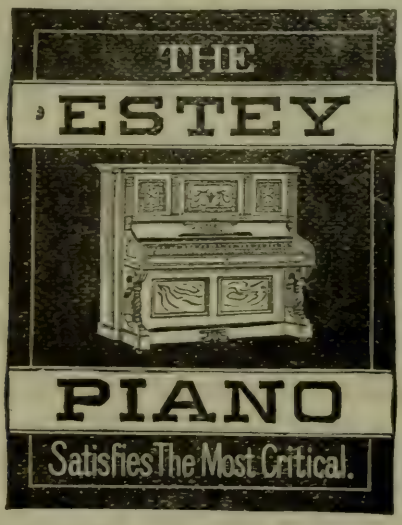
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monly known as "potpourri" overtures. In it Weber gives full vent to his romanticism, his imaginativeness and picturesque suggestiveness.

The opening *adagio* begins with two ascending phrases in octaves, beginning *pianissimo* and swelled each time to *forte*, each of which is answered by a soft descending phrase on the first violins. Then comes a hushed murmuring in the strings, like that of forest leaves in a gentle breeze; and to this sylvan accompaniment the quartet of horns, entering successively by pairs, sing the loveliest woodland melody. This enchanting theme is the only one in the overture not taken from the body of the opera. In it Weber shows himself in his most delightful and poetic mood. It is followed by a shuddering close *tremolo* on the violins and violas to which sustained notes in the lowest register of the clarinets add a more sombre shade of ghostly terror, still further intensified by syncopated throbbing *pizzicato* notes on the double-basses and kettle-drums: against this spectral background the 'celli give out a recitative-like *cantilena*. This leads immediately to the principal movement of the overture, *molto vivace*. The first theme, with which it begins immediately, is taken from the *allegro* of Max's great air in the first act: some passage-work, ending *crescendo*, ushers in the first subsidiary *fortissimo* on the full orchestra, a theme taken from the demoniacal music accompanying the casting of the seventh magic bullet in the Incantation Scene. The key has been steadily C minor. But now a superb modulation to E-flat major leads up to a most impressive episode: against a close *tremolo* on all the strings the four horns launch forth three *fortissimo* E-flat chords, under cover of the last of which the clarinet enters with Max's terror-stricken melody as he looks down into the Wolf's Glen at the beginning of the Incantation Scene. This admirable episode soon merges into the second theme, taken from the *allegro* of Agathe's great aria in the second act.

This lovely melody is given out by the first violins and clarinet, and then

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repeated by the flute, clarinet, and bassoon in double octaves. It is immediately followed by the conclusion-theme, taken from the same aria, which is worked up to an exceedingly effective climax. The working-out begins *fortissimo* with the first subsidiary in E-flat major, and runs almost wholly on passages and figures taken from the latter part of the Incantation Scene, with two appearances of the *cantabile* second theme, however, each of which is cut short at the end of the first phrase by a threatening outburst on the tenor and bass-trombones in their lower register. The third part begins as the first did, but after the entrance of the first subsidiary the development changes: a few phrases taken from the *allegro* of Max's air in the first act, and a rushing, ascending passage of all the strings in octaves, lead to the sudden return of the ghostly music at the close of the introductory *adagio*, which gradually dies away to the softest *pianissimo*. Then comes an impressive pause, followed by two grand outbursts of the full orchestra on the chord of C major, ushering in the *coda*, in which the second and conclusion-themes are worked up to a wonderfully brilliant climax.

Of this overture Berlioz writes as follows:—

"The overture is crowned Queen to-day; no one dreams of disputing it. It is cited as the model of the *genre*. The theme of the *andante** and that of the *allegro* are sung everywhere. There is one theme which I must mention, because it is less noticed, and moves me incomparably more than all the rest. It is that long moaning melody thrown out by the clarinet over the *tremolo* of the orchestra, like a far-off lamentation scattered by the winds in the depths of the woods. It strikes straight to the heart; and, to my mind at least, this virginal song, which seems to breathe a timid reproach toward heaven, while a sombre harmony shudders and threatens beneath it, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one

* Here Berlioz again follows the French fashion of calling every possible slow movement an *andante*.

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can easily recognize a reflection of the character of Agathe which is soon to unfold itself in all its passionate purity. Yet it is borrowed from the part of Max. It is the young hunter's exclamation when from his rocky height his eye sounds the abysses of the infernal glen. But, modified a little in its outline, and thus instrumented, this phrase completely changes its aspect and accent. The composer possessed to a supreme degree the art of working these melodic transformations."



Symphony No. 4, in E minor, Op. 98. **Johannes Brahms.**

I.	*Allegro non troppo* (*E minor*)	2-2
II.	*Andante moderato* (*E major*)	6-8
III.	*Allegro giocoso* (*C major*)	2-4
IV.	*Allegro energico e passionato* (*E minor*)	3-4

In this, his fourth symphony, Brahms departs more than ever from symphonic customs. The first movement is regular enough: in it we find the sonata-form applied quite as usual. The second movement, too, might

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pass muster as corresponding sufficiently well to the regular symphonic slow movement. But, if we look beyond these for anything like the ordinary symphonic *scherzo* and *finale*, we look in vain. The third movement has nothing in common with the traditional *scherzo* but its frank, ebullient joviality of mood,—a joviality which has no little earnestness underneath it, and turns every now and then to something very like fierceness. In form it approaches the rondo more closely than anything else. For the *finale* we have something utterly unprecedented in this part of a symphony, if the present writer mistake not,—an eight-measure *passacaglia** with variations. The Theme with Variations, although not a common form in symphonic *finales*, is by no means unheard-of in this connection. This form is to be found in the *finales* of Beethoven's third and ninth symphonies. But the variations in these *finales*—as also the fugue in that of Mozart's "Jupiter" symphony—are to be recognized as essentially nothing more nor less than special developments of the rondo-form, which, from the beginning, was the form most intimately associated with the last movement of a symphony. In the "Eroica" and the ninth symphony Beethoven engrafted the form of Theme and Variations upon that of the rondo, as Mozart did the fugue in his "Jupiter." But in this *finale* of Brahms's we find nothing of the sort. There is not a trace of the rondo in it: it is a set of contrapuntal variations (without any free episode) on a theme eight measures long, precisely in the sense in which we find them in Bach's C minor organ *passacaglia*, except that they do not terminate in a fugue. Such a form might well have been employed in one of the middle movements of a symphony without exciting comment; but Brahms is the first

* The *Passacaglia* (from the Spanish *pasár*, to pass, and *calle*, a street) was a stately old dance in triple time. It bore a strong resemblance to the *Chaconne*.



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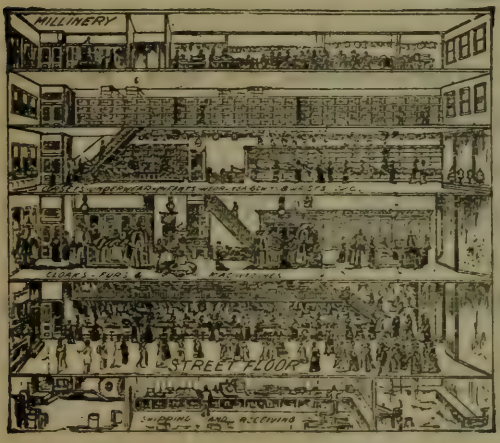
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composer to deem it applicable to the last movement. This innovation might well be called a piece of "revolutionary archaism."

The first movement is exceedingly rich in thematic material for Brahms, who is in general more notable for his economy than for his lavishness in this matter. The first theme, sung by the first and second violins in octaves over ascending *arpeggj* in the violas and 'celli, is especially noteworthy for its flowing *cantabile*, almost Mendelssohnish character. The subsidiary that immediately follows it is more suggestive of Brahms, both in its peculiar cut and by the contrapuntral imitations to which it gives rise. The first theme is, however, soon taken up again, and carried out at some length, but more in the way of purely melodic development than of thematic working-out. A new subsidiary in B minor, only four measures long, and to which a wholly new rhythm imparts something of a martial character, appears in the wood-wind and horns, and leads directly to the second theme (also in B minor), an impassioned melody, first given out by the 'celli and horns in unison, then taken up by the violins in octaves. Seldom has Brahms indulged himself in such a wealth of melody in the first movement of a symphony! The second subsidiary soon crops up again with its martial triplet, now somewhat in the guise of a conclusion-theme. From this point the first part of the movement gradually merges into the working-out instead of coming to a definite close: of course there is no repeat. The free fantasia is long and elaborate, and contains one curious mystification for the listener: right in the middle of it there is a carefully prepared return of the first theme in its original shape, not in another key, — as is the case in the first movement of Berlioz's "Fantastic" symphony, — but in the tonic E minor. One asks if the third part has begun, and so soon! But no, it is only a false alarm: the working-out sets in again as energetically as before, and it is not for some pages yet that we reach the third part of the movement. This begins regularly with an integral repetition of the first theme, — not regularly, however, in the tonic (the little false



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alarm awhile ago was not to be the only surprise), but, of all keys in the world, in C major! When last you heard this theme, in E minor, you thought for a while that you had got to the third part; and, now that the third part has really begun, you don't know it! But, although beginning in C major, the theme now works its way back to E minor, and ends in this key. The further progress of the third part is absolutely regular, the second theme coming in E minor as it normally should. An energetic and brilliant *coda* brings the movement to a triumphant close.

In the second movement we find Brahms at his Brahms-most. A stern, almost forbidding, theme is announced *forte* by the wind instruments, first in unison, then in octaves, soon dying away to *pianissimo:* the rhythm, as well as the melodic cut of this theme (it runs on only five adjacent notes), is singularly original. It might be taken to be in C major, but is really in the Gregorian Phrygian mode (scale of E with all the notes *naturals*). It is immediately repeated in full harmony by the clarinets, bassoons, and strings *pizzicati*, in a key that has some of the characteristics of E major (in which the movement stands), but to which the flatting of the sixth and seventh degrees gives a peculiarly weird, uncanny flavor: it is the "minor-major" mode mentioned by Hauptmann. This theme is worked out with grim persistency for some time. A second theme sets in in the clarinets, bassoons, and horns,— a grave, solemn melody, harmonized and scored in the richest coloring. After some glowing passage-work the 'celli takes up a beautifully melodious third theme over which the first violins throw a veil of the daintiest embroidery. Here we have all the thematic matter of the movement: its further development gives rise at times to some exceedingly elaborate work. The transformations which the first theme undergoes are particularly striking. We have already had it in the Gregorian Phrygian mode and in that particular mode the scale of which has a major third and a minor sixth and seventh (which corresponds to none either of the Gregorian or of the ancient Greek modes). On its next appearance, sung by

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the violas, we shall find it fairly and squarely in the modern major mode (key of E). All these technical changes bring with them corresponding differences in expressive character. Its last appearance of all, just before the movement closes, is especially curious, and singularly characteristic of Brahms: the horns, oboes, and flutes give it out in the Phrygian mode, as at the beginning of the movement: but it is no longer in bare unisons and octaves: the rest of the orchestra accompanies it in full harmony. Now this harmony is not in the Phrygian mode at all, but in that curious "minor-major" mode in which the theme made its second appearance. The result of this incongruity is an astounding series of unharmonic cross-relations between the G-naturals in the melody and the G-sharps in the accompaniment,— a tart effect which only ceases when the harmony at last falls back into the Phrygian mode in which the melody stands. We have called this singularly characteristic of Brahms, whose harmony in general is fuller of cross-relations than that of any composer since Sebastian Bach.

Of the third movement nothing more is to be said in the way of description than has been said already.

The *finale* opens with the announcement of the eight-measure *passacaglia* theme in full plain harmony by all the wind instruments. It is to be regretted that the composer has not scored this passage so as to throw the theme itself into greater prominence: the melody is given to the flutes (not in their most brilliant register), the first oboe, and (up to the last measure but one) the first trombone. This is not quite enough to make it stand out clearly against the heavily scored harmony: adding the trumpets to the upper voice might perhaps have made it sound less "classical," but it would have made it sound clearer. When you are to write some twenty or thirty variations on a short theme, it is just as well to begin by impressing that theme firmly upon the ear. The variations themselves are of the most manifold character, but contrapuntal throughout, stern energy alternating with more idyllic suavity of expression. Here Brahms shows his wealth of musical resource to be well-nigh inexhaustible; for combined vigor of inspiration and ingenuity of execution these variations may stand side by side with the finest models.

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So it was decided — this Freischütz should be represented *as it is;* — principally because the Grand Opéra could not give the Robin des Bois arrangement* (that being the property of the Opéra-Comique), and partly because that arrangement had shown by its remarkable success that there must be something *behind* this Freischütz — that is to say silver, gold, and bank-notes. The director had decided to undertake an exploring expedition in search of these excellent little matters, and so he appointed the chief men of his realm a grand council, that should help him to discover the treasure.

The council held a sitting; but its first discoveries were only the difficulties that lay in the way of making the unshapely, foreign Freischütz capable of collecting an audience for the immense Grand Opéra.

There was one great evil: — there was no *logic* in the text; and furthermore, it was German, — so that no human being, least of all a Frenchman, could understand it. Both these disagreeable peculiarities, it was decided, should be disposed of in this way: — that an Italian should be selected, who should translate the illogical German libretto into the French language.

This was certainly a most brilliant idea; but neither Italian or Frenchman could come to a decision as to the principal point at issue — namely, what should the piece be called! "Il franco Arciero" was too Italian; "Franc-tireur" might have been understood by a German perhaps, but

* Weber made his apparition. The *Freyschütz*, not in its original beauty, but mutilated, vulgarized, tortured, and insulted in a thousand ways by an arranger, the *Freyschütz* transformed into *Robin des Bois*, was given at the Odéon. The Odéon grew rich, and M. Castilblaze, who had ransacked the master-piece, made over an hundred thousand francs. HECTOR BERLIOZ. *Mémoires.*

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certainly not by a Frenchman. And so at last the only means of solving the question was hit upon; they would call it "*Le Freischütz*," and thus have the advantage of all possibility of misconception.

.

The Parisians in general are wont to look at the performances at the Grand Opéra as fairly faultless; and so they could not be of any other opinion, than that they also had seen the Freischütz perfectly performed. Everything which seemed to them tedious and foolish about the Freischütz, they were therefore not disposed to attribute to the faults of the performer; but at once adopted the conviction that what might be a master piece for Germans, was for *them* mere twaddle. The remembrance of "Robin des Bois" confirmed them in this belief; for this re-arrangement of Der Freischütz had made an unheard-of success; and since this honor was not conferred upon the original also, the universal impression was naturally that the re-arrangement must be infinitely better. The author of "Robin des Bois" had been so fortunate as to introduce *Logic* into the proceedings of his drama.

There is something very extraordinary about this logic. As the French have arranged their language according to its strictest rules, they demand that these rules must be respected in all that is spoken in that language. I have heard Frenchmen who were otherwise greatly pleased with the performance of the Freischütz, who nevertheless came back to this one point of objection — *there was nothing logical in it.* Now it had never occurred to me in my life to make logical researches into the Freischütz, and I therefore asked precisely what one was to understand by the term in

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this case? I learned that the number of the magic bullets gave special offence to the logical natures of the Frenchmen. Why — they said — *seven* bullets? Why this unheard-of luxury? Were not *three* enough? three is a number that can be easily looked after and used, under all circumstances. How is it possible to bring about the sensible employment of seven bullets in one short act? There ought to be at least five entire acts, to give the proper opportunity for solving this problem correctly, — and even then one would encounter the difficulty of disposing of several bullets in one act. For in truth it is no joke — that appeared evident — to have to do with such magic bullets; and how opposed it is to common sense, to imagine that two hunters could so thoughtlessly and without reason mould *six* such bullets on some fine morning — knowing, too, as they must have done, that there was something uncanny about the seventh!

A similar opinion was expressed, with undisguised dissatisfaction, about the catastrophe of the piece. "How was it possible," they said, "that a shot aimed at a dove could apparently kill a maiden and really put to death a worthless hunter? We grant that there is a possibility of a shot's missing a dove and killing a human being,— such accidents unfortunately occasionally occur; — but how a bride and all those who are present could imagine for five full minutes that they too were hit — that surpasses all belief! Besides, this shot is wanting in all dramatic probability. How much more logical would it be if the young hunter, in despair at missing his shot, should shoot himself through the head with the last bullet! the bride rushes toward him and tries to seize the pistol from his hand — it goes off during the struggle, the bullet flies past the hunter — thanks to the efforts of the bride — and shoots down the godless comrade, placed in a direct range behind him! There *would* be some logic in that!" — RICHARD WAGNER, *Der Freischütz in Paris.*

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A story is told of Robert Franz, the song-writer, that, shortly after the publication of his famous "Open Letter to Eduard Hanslick" (in which Brahms's working-out of the accompaniment to Handel's Chamber-Duets was handled without gloves), he happened to take a five or six hours' trip by rail. In the compartment with him was a little man with whom he soon fell into conversation. Each of the two fellow-travellers found the other charming, and they wiled away the hours together in the most agreeable chit-chat. When the train got to Franz's destination, he took out his card-case, saying to his companion, "You have made me pass a most delightful afternoon: allow me to give you my card." The stranger seemed highly pleased, and offered Franz his card in return. Both looked at the cards they had exchanged, the stranger's eyes opening wide at reading the name of "Dr. Robert Franz," while Franz himself was no less astounded at reading on the card the other had given him "Johannes Brahms." Tableau!

A certain Boston musician was once in Vienna when Mr. Charles R. Adams was leading tenor at the Imperial Hof-Oper there. The two had been well acquainted in America, and Adams asked his friend one day if he would not like to come behind the scenes some evening. "By the way," said he, "I sing Max in the 'Freischütz' to-night: wouldn't you like to see from behind how they do the Incantation Scene!" Our musician said he should like to see it very much indeed. It was agreed that he should meet Adams at the stage door after the first act. Max, not having to change costume between the first and second acts, Adams had a good chance to show his friend about during the entr'acte; and, when the curtain was rung up on Act II., he showed him a place where he could stand and see all that went on on the stage. Although the Incantation Scene prop-

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erly belongs to this act, it is treated as a separate tableau at most opera-houses: the curtain falls after the terzet, so that the last touches can be given to setting the stage for the Wolf's Glen. While these preparations were going on, Adams stepped up to his friend, and said: "I have an idea! We rather lay ourselves out on the Incantation Scene here. Some of the stage-mechanism is very curious. Wouldn't you like to see the whole thing from the middle of the stage without being seen yourself?" His friend agreed that that would indeed be a great lark: so Adams took him forthwith to a hiding-place behind a pasteboard rock that rose in the very centre of the stage, giving him a sort of little milking-stool to squat down on. "From here, now," said he, "you can get a good inside view of everything; but keep your head well down and hold your cloak together, for, if any one catches sight of you, there will be the deuce to pay. Promise me solemnly that you will not budge an inch, whatever happens: you have really no business here, and, if you should be seen from the front, I shall be in for a pretty scrape!" With this parting admonition Adams left him in rather cramped security, the orchestra began its unearthly F-sharp minor *tremolo*, the chorus in the wings intoned its dismal chant about milk from the moon, and the curtain rose. Our musician, fully awake to delights and responsibilities of his position, was all eyes for what was to happen. Nothing particularly interesting was done until the casting of the charmed bullets: at the first bullet, he could see how the echo and re-echo of Caspar's ejaculated "*Eins!*" was done (the word being called out successively by supers concealed in the wings), and redoubled his attention to watch for further developments. But, with the casting of the next bullet, he was not a little dismayed to find a fusee spitting fire from between his

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very feet; with the next, a Catherine-wheel went off next his right ear. This sort of thing went on *crescendo*, until, with the seventh bullet, he found himself the trembling centre of a perfect "set-piece" of fireworks, with a Niagara of sparks falling upon him from overhead. Move he durst not, or the audience would have been surprised at the apparition of a private individual of the nineteenth century, in cloak and felt hat, in the midst of the ghosts of the Wolf's Glen: to sit still amid all that fire was terrific! And there was Adams-Max all the while grinning with delight at the success of his trick whenever he could turn his back to the public!

Retrospects are sometimes not without interest. Here is a list of the music given in the course of the season 1874–75 at the symphony concerts of the Harvard Musical Association, Mr. Carl Zerrahn conductor, six years before the foundation of the present Boston Symphony Orchestra. The programmes were selected by a committee of the Association.

J. S. Bach.— Organ Passacaglia in C minor (J. K. Paine).

Beethoven.— Symphonies No. 4, in B-flat, No. 7, in A, No. 8, in F; first movement of the Violin Concerto in D (Bernhard Listemann); Overture to "Coriolan"; March from "Fidelio."

W. S. Bennett.— Overture, "The Naiads."

Norbert Burgmueller.— Unfinished Symphony, No. 2, in D, Op. 11.*

Cherubini.— Overtures: "Les Abencerrages," "Anacréon."

Chopin.— Pianoforte Concerto No. 1, in E minor (Madeline Schiller).

Durante.—"Magnificat" in B-flat (The Cecilia, B. J. Lang conducting).

Franz.— Slumber Song: "*Er ist gekommen*" (George L. Osgood).

Gernsheim.— Pianoforte Concerto in C minor* (Ernst Perabo).

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GLUCK.— Chaconne from "Orphée."*

HANDEL.— Pastoral Symphony from "The Messiah."

HAYDN.— Symphony in E-flat (Breitkopf & Härtel edition, No. 1).

FERDINAND HILLER.— Pianoforte Concerto in F-sharp* (B. J. Lang).

LACHNER.— Suite No. 1, in D minor.*

MENDELSSOHN.— Scherzo from the "Reformation" Symphony; Overture, "Meeresstille und glückliche Fahrt"; Pianoforte Concerto in G minor (J. C. D. Parker); Pianoforte Capriccio in B minor (Miss Finkenstaedt); Concert Aria, "Infelice"; Four-part Song, "The Lark"; "The First Walpurgis Night"† (The Cecilia); Fragments from "Die Loreley"* (The Cecilia); War-march from "Athalie."

MOZART.— Symphony in D (Breitkopf & Härtel edition, No. 1); Aria from "Don Giovanni," "*Dalla sua pace*" (George L. Osgood); Marches from "Figaro" and "Die Zauberflöte."

J. C. D. PARKER.— Four-part Songs: "The River Sprite," "The Sea hath its Pearls" (The Cecilia).

REINECKE.— Overture to "Dame Kobold."*

JULIUS RIETZ.— Overture in A, Op. 7.

SCHUBERT.— Song, "*Sei mir gegrusst*" (George L. Osgood).

SCHUMANN.— Symphonies No 2, in C, No. 4 in D minor; Overture to "Genoveva"; Incantation and Entr'acte from "Manfred"; Pianoforte Concerto in A minor (Hugo Leonhard); "Paradise and the Peri"* (The Cecilia).

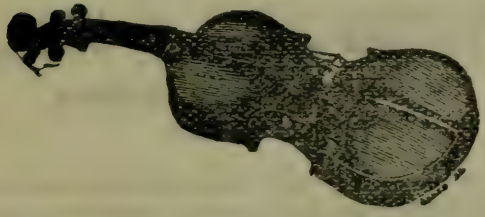
SPOHR.— Overture to "Faust."*

WEBER.— Overtures to "Oberon" and "Euryanthe"; Finale to the first act of "Euryanthe"* (The Cecilia).

THOS. WEELKES.— Madrigal, "When Thoralis"* (The Cecilia).

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Very lively and restless (*A minor*) 6-8

Georg Riemenschneider was born at Stralsund on April 1, 1848. He was a pupil of Karl Adolf Lorenz at Stettin, and of Friedrich Kiel in Berlin, where he also studied the organ under August Haupt. He has been Kapellmeister of several theatre orchestras in various German towns of the second rank, and finally settled down, in 1875, in that position at Lübeck. He has written several operas and a good deal of orchestral music, by which latter he is best known.

The full title of the composition played at this concert is "Der Todtentanz, Ballade von Goethe, als Charakterstück für grosses Orchester componirt" (The Dance of Death, Ballad by Goethe, composed as a character-piece for grand orchestra.)

The story of Goethe's ballad, on which it is written, is as follows:—

A watchman standing on a Gothic tower at midnight, and looking down upon the graves below, seen clearly in the bright moonlight, sees them open one after another, and their occupants sally forth over the churchyard and begin to dance. But the ghostly dancers find themselves hindered by their grave-clothes: so they throw them off, and enjoy their dance to the top of their bent. The watchman thinks it great sport, and takes it into his head to play the practical joke of stealing one of the grave-clothes lying on the grass, and taking it with him up to the top of the tower. No sooner thought than done. The dancers go on with their merry-making until, one by one, they drop out of the dance, put on their grave-clothes again, and return to their graves. But one skeleton cannot find his grave-

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clothes, and will not go back to his grave without them. At last he espies them in the watchman's hands at the top of the tower. He wrenches open the tower door, but dare not go in because of the many little metal crosses nailed to its inside. So he climbs up the outside of the tower by the rich Gothic carving on the stone-work. The watchman is now thoroughly frightened, and would gladly give back the stolen grave-clothes; but a corner of the winding-sheet catches on an iron point of one of the gargoyles, and he cannot free it. The skeleton is climbing nearer and nearer, when suddenly the tower bell strikes one, and the skeleton falls, and is shattered to atoms on the pavement below.

The various phases of this story are followed out in the music, which is wholly of the modern romantic order. The form of the composition is so very free that all technical analysis is out of place.

Overture to "The Merry Wives of Windsor," in F major. **Otto Nicolai.**

Andantino moderato (*F major*) 4-4.
Allegro vivace (*F major*) 2-4.

Carl Otto Ehrenfried Nicolai was born at Königsberg on June 9, 1810, and died in Berlin on May 11, 1849. His father was a singing teacher, and it was from him that he got his first instruction on the pianoforte. His childhood and boyhood were unhappy; and he ran away from home at the age of sixteen, going to Stargard, where Justizrath Adler befriended him, helped him in his studies, and in 1827 sent him to Berlin. Here he studied composition under Bernard Klein and Karl Friedrich Zelter, Mendelssohn's teacher. In 1833 the Chevalier Bunsen sent him to Rome as organist to the chapel of the Prussian embassy: here he studied under Giuseppe Baini, paying special attention to the works of the great Italian

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contrapuntists of the Palestrina period. Near the end of 1837 he went to Vienna, where he was appointed Kapellmeister and singing master at the Hof-Oper. In October, 1838, he returned to Rome, and began his career as an opera-composer, bringing out several operas in various Italian cities with flattering success. In 1841 he again went to Vienna to accept the position of first Kapellmeister at the Hof-Oper, which post he held up to Easter, 1847, having produced two operas while in office. In 1842 he founded the Philharmonic Concerts in Vienna. A mass, dedicated to Friedrich Wilhelm IV. of Prussia, in 1843, and a festival overture on "Ein' feste Burg," written for the Jubilee of the Königsberg University in 1844, got him a call to Berlin as director of the Domchor, which had recently been founded by Mendelssohn, and Kapellmeister at the Hof-Oper. Here he finished his most successful opera, "Die lustigen Weiber von Windsor," in three acts, the text by Mosenthal after Shakspere, which was brought out on March 9, 1849, two months before he died of apoplexy. Nicolai was honorary member of the Società Cecilia at Rome, and of the Filarmonici at Bologna. In 1851 the Tonkünstler-Verein of Berlin erected a monument to his memory in the churchyard of the Dorotheenstadt. Of all his works, only the festival overture on "Ein' feste Burg" and the "Merry Wives of Windsor" have lived.

The overture to the last-mentioned opera has long been a favorite among light overtures in the concert-room. Its introductory slow movement begins with a long hold on high C in the violins, against which the basses and then the other strings develop a gracefully undulating melody in contrapuntal imitation, the wind instruments, one after another, adding a richer and richer background of tone-color. At last the flute, oboe, and all

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the violins take up the melody in octaves, against sextolet *arpeggj* in the *chalumeau* of the clarinets, while the other wind instruments add every now and then a touch of warmer color. The whole passage is a masterpiece of orchestration. A light, fairy-like passage, *poco più animato*, in F minor, modulating to A-flat major, leads to the *allegro vivace*. The fundamental idea of this whole movement seems to have been taken from the scene in Windsor Park (Act V., Scene 5, in Shakspere's comedy) where Falstaff, with his buck's head and antlers on, is hoodwinked by Sir Hugh Evans, Pistol, Anne Page, and others, as satyrs, hobgoblins, and fairies.

The tricksy, fairy character of the first theme, the rush and bustle of its subsidiary, the roguish fascination of the second theme, first given out by the violins in octaves (Anne Page drawn to the very life!), and the triumphant, rollicking jollity of the conclusion-theme immediately suggest associations with this scene. The working-out begins with a new, boisterous motive in F minor, which, with its puffing bassoons and trombones, and a figure in the violins and wood-wind that recalls something of the pot-valor of Handel's Harapha in "Samson," can be none other than Falstaff himself. Now begins the merriest game of hide-and-go-seek between this stertorous motive and the "Anne Page" motive. One can see the one chase the other all over the orchestra. The form of the overture is quite regular,— except for the "Falstaff" motive making its first appearance in the working-out instead of in the first part,— and the dramatic suggestiveness of it all is but the more cleverly brought about. Upon the whole, this overture of Nicolai's is one of the very few German light-comedy overtures that can hold their own with the lighter overtures of Auber, Hérold, and Rossini. It has the true comic opera touch, and, as a piece of workmanship, is far more elaborate than theirs. The lighter Mozart overtures, again, belong in an entirely different class.

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But within! It is within that good taste and artistic judgment have their fullest play. They modestly call it an office, and refer to it as a branch of the establishment at 17 Temple Place; but to the discriminating observer they will appear to be in error in calling 284 Boylston Street an office. They should call it Lewando's Reception Room. No reception-room could be handsomer. The same delicate shade of apple green so noticeable without prevails in the interior decoration, while the ceiling is finished in cream and gold. A heavy Axminster carpet in shades of crushed red, with wide border in lighter colors, covers the floor. The front of the apartment is occupied simply by handsome chairs, and a beautiful ebony cabinet desk, which is always kept supplied with suitable stationery, so that any lady on her way down town, who wants to write a note, can drop in, and find everything for her convenience. Several fine paintings in oil hang on the walls.

About half-way down the left wall is the office proper, a pretty little enclosure finished in polished brass. From the office, the counter runs to the back of the room and across the rear. The counter will shortly be topped with marble; but in the mean time its temporary covering of brocaded velvet is equally rich and handsome. Large double windows in front and rear flood the entire place with light, which is mellowed, but not excluded, by the Brussels lace draperies.

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Berlioz - - - - - - Overture, "Le Carnaval Romain"

Rubinstein - - - - Concerto for Pianoforte, in D minor

Wagner - - - - - - - - - - Siegfried Idyl

Schumann - - - - Symphony No. 3 (Rhenish), in E-flat

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Saturday Evening, March 11, at 8.00.

PROGRAMME.

Hector Berlioz – – Overture, "Le Carnaval Romain," Op. 9

Anton Rubinstein – Pianoforte Concerto, No. 4, in D minor, Op. 70

I.	Moderato (D minor) – – – – – –	2-2
II.	Moderato assai (F major) – – – – –	3-4
III.	Allegro assai (D minor) – – – – –	2-4

Richard Wagner – – – – – – – – Siegfried Idyl

Robert Schumann Symphony No. 3, in E-flat major ("Rhenish"), Op. 9

I.	Lebhaft (E-flat major) – – – – –	3-4
II.	Scherzo: Sehr maessig (C major) – – –	3-4
III.	Nicht schnell (A-flat major) – – – –	4-4
IV.	Feierlich (E-flat minor) – – – – –	4-4
V.	Lebhaft (E-flat major) – – – – –	2-2

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Overture, "Le Carnaval Romain," in A major, Op. 9. **Hector Berlioz.**

HECTOR-LOUIS BERLIOZ was born at la Côte-Saint-André, near Grenoble, France, on Dec. 11, 1803, and died in Paris on March 9, 1869. His father was a physician of some local note, and his mother, like Schumann's, terribly averse to his having anything to do with music. But his passion for music showed itself early: he taught himself to play a little on the flageolet, prevailed upon his father after a while to let him take lessons on the flute and guitar, and soon composed little concerted pieces (wholly without instruction) which were played by himself and a circle of young amateur friends. Up to his dying day he could play on no other instruments but the flageolet, flute, and guitar, except, as he said, "a little on the snare-drum!" In this he was and remains an almost unexampled exception among composers. Beyond striking a few chords he could not play the pianoforte at all. In 1822 his father, who meant him to follow his own profession, sent him to Paris to study medicine under Amussat: there he also attended lectures on chemistry by Thénard and Gay-Lussac, and on literature by Andrieux. But he also secretly took private lessons in composition

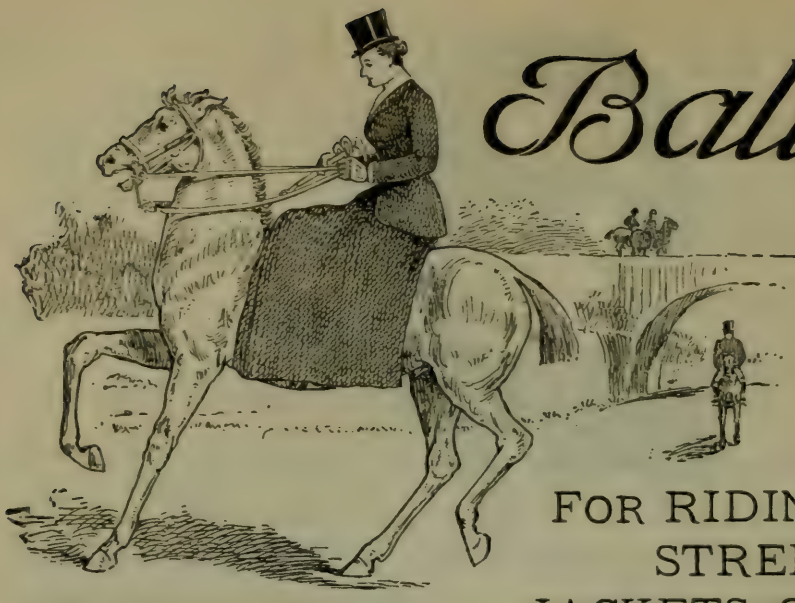
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from Jean-François Lesueur. At last he took the bit in his teeth, and, with his mother's curse and his allowance from his father stopped, determined to devote himself to music. He had already begun composing, and had brought out a mass at Saint-Roch in 1825; but next year he was refused as competitor for the prize for composition at the Institut des Beaux-Arts. On Aug. 26, 1826, he had his name regularly inscribed on the books of the Conservatoire, and on October 2 entered Antoine Reicha's class in counterpoint. In 1827 he competed for the Grand Prix de Rome with a cantata, "Orphée," but got no prize whatever. In 1828 he gave his first concert of his own compositions in the hall of the Conservatoire, and won the second prize at the competition with his cantata "Herminie": he tried again in 1829, but won no prize; and it was not until his fourth trial, in June, 1830, that he won the Prix de Rome with his cantata "Sardanapale." This was tantamount to graduating with highest honors from the Conservatory; but, to him it was important only for the five years' pension it brought him, a pecuniary benefit which was considerably lessened in his eyes by its entailing a three years' residence at the Académie de France in Rome. He had already made no little stir in the Paris musical world as a composer, and would have far preferred staying there.

Of his wild love-affairs with Camilla Moke (afterwards famous among pianists as Camilla Pleyel) and others, and of his unhappy marriages with Harriet Smithson, the Irish actress in Macready's company, and later with Marie Récio, of his returning adoration in his old age for Madame Fournier, the Estelle and "*stella montis*" of his boyhood, with whom he had fallen in calf-love at the age of twelve, nothing need be said here. After spending nearly two years at the Académie de France in Rome, he returned to Paris in 1832. Toward the end of 1842 he set out on his first concert tour to Germany, where he met with flattering success in spite of some scathing criticism. In 1846 he made a similar trip through Austria, Hungary, Bohemia, and Silesia, and in 1847 another to Russia. On all

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these trips he gave concerts with the local orchestras, conducting his own compositions. In 1852 he went to London, where he conducted the first season of the New Philharmonic Concerts. In 1853 he also conducted his opera "Benvenuto Cellini" there. His last years were full of almost uninterrupted suffering from an affection of the intestines. Added to this came the failure of his opera "Les Troyens à Carthage" at the Théâtre-Lyrique in 1863, and the death of his only son, Louis, in 1867, which was virtually his death-stroke. He however made one more trip to Russia on the invitation of the Grand Duchess Hélène, and went once again to Vienna to conduct a performance of his "Damnation de Faust." He was for many years musical critic on the *Journal des Débats*, was appointed librarian at the Conservatoire in 1838, and was elected to succeed Adolphe Adam at the Institut de France in 1856. He was Chevalier of the Legion of Honor.

In spite of a not inconsiderable coterie of admirers in Paris, Berlioz can hardly be said to have had any marked and decided success in France during his lifetime. He won much more solid recognition in Germany, and in Russia he was simply idolized. He was noted especially for the wonderful originality and beauty of his instrumentation, and may rightly be looked upon as the real father of modern orchestration: with him began a new era in the treatment of the wind instruments and instruments of percussion in the orchestra. As a composer he was a thorough romanticist, and occupied very much the position in the history of French (and not only French) music that Victor Hugo did in that of French literature. Yet he never sympathized in the least with the Wagnerian movement. Firm as was his belief in the well-nigh boundless expressive power of music, and persistent as was his use of it as a means of dramatic, poetic, or picturesque expression, he always held that the "phrase," the purely musical melody, was the true musical unit, and took little or no delight in musical declamation divorced from a distinctly melodic form. Scant as his success was in

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France during his lifetime, French musicians and the French public have done their best to atone for their whilom neglect of his works by a posthumous deification not common in the annals of the art. Upon the whole, it must be recognized that he, with all his evident shortcomings, exercised an influence upon the music of the present day comparable only to that exerted by Robert Schumann.

The full title of the overture played at this concert is "Le Carnaval romain, Ouverture caractéristique; deuxième ouverture de Benvenuto Cellini, destinée à être exécutée avant le second acte de cet opéra" (The Roman Carnival, a characteristic overture; second overture to Benvenuto Cellini, to be played before the second act of that opera). This overture is marked in Berlioz's own catalogue as Op. 9, although it was written after the opera of "Benvenuto Cellini," which is marked as Op. 23. The principal theme of its *allegro assai con fuoco* is that of the *saltarello* danced and sung on the piazza Colonna in Rome, in the *finale* of the first act of the opera.

The beginning is eminently characteristic of Berlioz: a violent spasmodic onslaught upon the listener's attention, which a certain critic once compared to an "unexpected scratch in the face." The violins and violas dash in *fortissimo* in octaves with the first four measures of the *saltarello* theme; the flutes, oboes, and clarinets enter on the second measure with the same theme in imitation; while the bassoons, horns, trumpets, and cornets enter with the beginning of the same phrase in the third measure. This passage in three-part imitation lasts only six measures, and its incisive violence is suddenly followed by two measures of dead silence. Then come soft trills on the violins, followed by louder ones on the wooden wind, and then another long pause. Nothing could be more original nor more striking in its effect. This screaming outburst is followed by what would be, in the regular overture form, the slow introduction, *andante sostenuto:* the English horn, accompanied by the strings *pizzicati*, sings a tender love melody, which is taken up later by the violas against an equally suave countertheme on some of the wooden wind instruments. This lovely melody is next sung in two-part canonical imitation by the violas, 'celli, and bassoons against the violins, flute, oboe, and English horn, while the other wind instruments, with drums, tambourine, and triangle, mark a lively dance-rhythm by way of accompaniment. It is as if a love-serenade were sung in a quiet side street, while sounds of carnival revelry were heard the

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while coming from the great square round the corner. The love-song dies away; brisk scales on the wood-wind call to merriment and carnival pranks; the *allegro vivace* sets in with fragments of the *saltarello* theme, first in soft whispers, then growing louder, until the theme bursts forth *fortissimo*, as at the beginning of the overture. From this point to its close the overture is a piece of free writing, not following the scheme of any traditional form. It is a rollicking, rushing *saltarello*, in which the sharpest contrasts in key, mode, rhythm, and dynamic force follow, one upon the heels of the other, in bewildering succession.

Concerto for Pianoforte, No. 4, in D minor, Op. 70. **Anton Rubinstein.**

I. *Moderato* (*D minor*) 2-2
II. *Moderato assai* (*F major*) 3-4
III. *Allegro assai* (*D minor*) 2-4

Anton Gregor Rubinstein was born at Wechwotynez, in Russian Bessarabia, on Nov. 30, 1830. His parents were Jewish, and moved to Moscow soon after his birth. Here his father set up a pencil-factory. His first teacher in music was his mother, a good musician; but at the age of seven he was put under Villoing to study the pianoforte. These were the only teachers he ever had on that instrument. Toward the end of 1839 Villoing took him to Paris, where in 1840 (being then only ten years old) he played before many of the highest musical authorities in the capital, Liszt among them. The latter strongly advised his going to Germany further to develop his talent; but Villoing took him on a concert tour through Holland, England, Scandinavia, and Germany, returning to Moscow in 1843. In 1844 his parents took him and his younger brother, Nicolai Rubinstein, to Berlin, where, on Meyerbeer's advice, both brothers entered upon a course of serious theoretical study under Siegfried Wilhelm Dehn. The father soon went back to Moscow; and in 1846 his severe sickness called the mother and Nicolai back to that city. Anton stayed on in Berlin, except for a concert tour through Hungary in company with Heindl, the



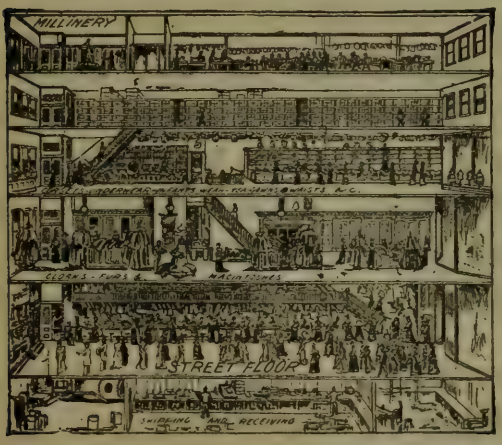
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flutist (father of three members of the Boston Symphony Orchestra), and a short stay in Vienna, up to 1848, when the revolutionary political troubles drove him back to Russia. He settled in St. Petersburg, where he found a powerful protectress in the Grand Duchess Hélène, and wrote several Russian operas. In 1854 the Grand Duchess and Count Wielhorski advised him to return to Germany to continue his musical studies and to make himself known in the world, for which trip they furnished him the money. How much he studied does not appear; but he made a positively triumphal concert tour, playing in most of the important towns of Central Europe, and pushing his trip as far as Paris and London. His success as a pianist was phenomenal, and he found in Germany publishers for many of his works. He returned to St. Petersburg in 1858, and was appointed court pianist, and afterwards concert director. In 1859 he assumed the direction of the Russian Music Society, and in 1862 founded the St. Petersburg Conservatory of Music, of which he was director until 1867. From this year to 1870 he made concert tours through Europe, and in 1872–73 in the United States. From 1867 to 1887 he held no official position, devoting most of his time to concertizing up to 1874, and after that to composition. In 1887 he once more accepted the directorship of the St. Petersburg Conservatory, on Davidoff's retirement. Since then, although St. Petersburg has been his headquarters, he has made several trips to Germany, France, and England, either to give concerts or to produce some of his larger works. In 1889 his "Jubilee" — the fiftieth anniversary of his artistic life — was celebrated, on which occasion the czar gave him an annual pension of 3,000 roubles (about $2,250), the municipalities of St. Petersburg and of Peterhof the title of honorary citizen, and the University of St. Petersburg that of honorary doctor. He was also honored by other municipalities and scientific and musical associations, and was made the recipient of a large number of presents. Rubinstein is unquestionably one of the greatest and most original pianists that ever lived. As a composer he



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stands in the foremost rank to-day, and is, moreover, the only composer outside of France and Italy now living, with the single exception of Karl Goldmark, who has won any considerable success in serious dramatic composition. Much as he is admired and venerated in Russia, he is now looked upon by men like Rimski-Korsakoff and others of the extreme Slavic party very much as Niels Gade was looked upon by Grieg, Svendsen, and others of that ilk,— as too Germanic in his tendencies, as too timidly Slavic in his style, to be recognized as the true head of the national school of composition. He and even Tschaikowsky are not now considered as specially characteristic Russian composers.

Of the five or more pianoforte concertos Rubinstein has written, the fourth, in D minor, is the prime favorite with most pianists. It was the one played by the composer himself on his first appearance in Boston. The first movement begins with a short orchestral prelude, in which the first theme, both stern and passionate in character, is announced by the wooden wind instruments over a throbbing *pizzicato* bass striking in upon the second and third quarters of the measure. A rising chromatic passage leads *crescendo* to the entrance of the pianoforte, which, after a short *cadenza*, plunges *fortissimo* into the first theme, which it develops with great energy to a very slight accompaniment in the orchestra. This is immediately followed by the first subsidiary, *poco animato*, in D minor, of a still more passionate character, also given out by the pianoforte: then some imitative passage-work between the orchestra and the solo instrument leads to the second theme, a glowingly passionate *cantilena* in the relative F major which the pianoforte has almost to itself. Right upon his heels comes the second subsidiary, a tender, sensuous passage in F major, played by the strings, and ornamented with *arpeggio* passages on the pianoforte: with this the first part of the movement ends, and is not repeated. Nothing could be more direct, clear, and concise in form: there is not a measure wasted. The working-out is long and quite elaborate, and contains one curious device. After some forty measures or so, the violins and violas enter softly with an entirely new theme, after the first four measures of which the pianoforte comes in with the first four measures of the first subsidiary, thus completing the phrase of eight measures: then the violins and violas give out two more measures of the new theme, followed by two

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more measures of the first subsidiary on the pianoforte. In this way the old first subsidiary is made to form part and parcel of an entirely new melody. I know of no other instance of this in music, except a trick once played upon an informal audience by a certain waggish musician, who concocted a theme of the regulation sixteen measures' length by taking four-measure sections alternately from Beethoven's violin romanza in G, op. 40, and the chorus "Blessed are the men who fear Him," in Mendelssohn's "Elijah." The process is very similar. The third part does not begin regularly with the first theme, but with the passage-work that followed the first subsidiary in the first part: this, albeit somewhat extended, leads very much as before to the passionate second theme, now in B-flat major. From this point the movement proceeds almost exactly as in the first part, a longish *cadenza* for the solo instrument coming after the second subsidiary, and leading to a brilliant free coda.

The slow movement begins, as the first movement ended, in D minor, with a little modulating orchestral prelude: the horn sustains a long A, against which the strings *pizzicato* and the flutes and clarinets alternate in playing soft chords which gradually lead to the key of F major, the pianoforte and trumpet entering just on the modulating cadence with charming effect. The trumpet-part here is especially fascinating in the way it balks the ear by holding on to its C-natural instead of falling through B-flat to A, as the harmony in the pianoforte leads one to expect: it is a stroke of genius, if a rather ticklish one, to lead the ear to expect a weak triviality, and give it something sound and strong instead. Then the pianoforte proceeds to announce the romanza-like theme, which it carries out, with more or less added coloring from the orchestra, at considerable length. A rippling *intermezzo* in A minor, in which the pianoforte plays running passages against some new figures in the orchestra, leads to a repetition of most of the first part of the movement (introductory modulations and all), the horn and other instruments playing the melody, while the pianoforte plays *arpeggj* against it.

The third movement is a rushing rondo, of decidedly Cossack flavor, elaborately worked out, and carried through with great energy and vigor.

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After this admission people will not be astonished, I fancy, at seeing me calmly reply to the accusation of having sometimes changed my opinion. I have been so tartly reproached, in the matter of Richard Wagner's works, with having burned what I had adored, that I am not sorry to grasp the opportunity to explain myself once for all on this point. It is permissible to differ about Beethoven, about Mozart; but about Wagner! it is a crime, or rather it is sacrilege; it is no longer a question of art; it is a question of a cult.

The truth is it is not I who have changed; it is the situation.

In the times when Wagner's works stopped at "Lohengrin," when the impending transformations of that powerful organization could not be foreseen, when one saw pages like the march in "Tannhäuser" and the prelude to "Lohengrin" excite howlings of indignation, I gave criticism but little thought. I was for art against the Philistines, and no other attitude was possible. Now the list of his works is complete. The onward march of time removes them farther from us every day, and this distance allows us to judge of them in their *ensemble.*

It came about that, while they were gaining the position due them in the musical world, they overran the press to a disproportionate extent, and the big-drums of puffery beat an exuberant symphony in their honor. The Paris public has followed the press; and the man who once stopped his ears at the suavities of "Lohengrin" now bellows with delight at picturesque, exciting, but frightful cacophonies, which are to music what pickles are to cookery. As the point of view is no longer the same, is it not natural that

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my impressions are wholly different? The contrary would be better calculated to astonish.

Well! in spite of this, I have changed very little. Certain things which did not please me, and upon which I reserved judgment, now displease me irrevocably; that is all. I shall certainly not write again that Brünnhilde's awakening is "an enchantment." Not that the orchestral music accompanying Brünnhilde's awakening has ceased to seem to me enchanting; but that what goes before is so long, what follows so dull, and the prolonged trills of the two lovers so strange, that the few measures of the awakening, properly so-called, seem to me an inadequate compensation. On the other hand, my admiration for "Rheingold" and for at least three quarters of "Tristan" and the "Walküre" has not stopped growing. But, even while admiring the colossal power displayed in "Götterdämmerung" and in "Parsifal," I do not like their strained and, to my mind, ill-balanced style. This is only a general criticism, of course; for it seems to me that one must be devoid of all musical feeling not to admire Brünnhilde's funeral speech over Siegfried's body, or the second scene (*tableau*) in "Parsifal."

Unfortunately the question is not only of music with Wagner; there is also the dramatic question, and we shall be farther than ever from coming to an understanding.

In the fabulous days of Wagnerism, when the ephemeral and charming Gasparini was its prophet in France, the idea was to snatch the lyric drama from the tyranny and routine of singers, to turn it into the great modern drama; and, following out this very correct idea, that the drama ought to appeal to the masses, people talked of popular works, the subjects of which should be taken from legends that were present in everybody's memory, in contradistinction to works calculated for a purely fashionable élite, moving in an ideal atmosphere at once false and inaccessible to the crowd.

"Lohengrin" corresponded well enough to this programme. The drama is sufficiently interesting; declamation does not oust singing, and the sing-

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ing does not hold the action back. In spite of its lofty intellectual and poetic range, the work does not scare the public. As a fact, it is the greatest success, the *popular* success, among Richard Wagner's works. "Lohengrin" is in the repertory of all the lyric theatres in both continents, except in Paris, where it would have been included long ago, had it not been for political reasons.

What has happened since? This: after suppressing, one after the other, all the means of pleasing which the opera had at its disposal, to leave the ground free for the drama, Wagner has suppressed the drama, and substituted for it a bizarre phraseology and an alleged philosophy the scope of which escapes my comprehension completely.

In the drama of "Tristan und Isolde," admirable as it is in its first conception, and in which we find at the end of the first act one of the finest situations that the stage can boast of, has become, when carried out, a series of long conversations between two *dramatis personæ* dissertating interminably on the lightness of night and the darkness of day. It is high poetry, it is not drama; it is "the play in an arm-chair" with orchestra, exquisite for the rare mortals who are familiar with score reading. Never will you make me believe that it is good stage-management to keep a character on the stage for two whole acts, and what acts! It is wantonly exceeding the strength of artists and spectators.

"The soul," says the *Imitation*, "has two wings, which are simplicity and purity." Wagner has built up several dramas on this idea.

Lohengrin is impassive, and his purity is his only good quality. Caught between Elsa and the loss of his power, he does not hesitate; he bids Elsa the most touching farewell, but he goes.

Walther has learnt nothing, neither poetry nor music; it is solely through the simplicity of a happy temperament that he "knocks out" the learned master-singers. Here Wagner has unintentionally drawn his own satire. Naïveté is the least of his faults, and such and such a well-gifted young composer will hit upon much more seductive things than the great duet in "Parsifal." The "Meistersinger" is, upon the whole, a prodigious work, and the text is charming in spite of its tedious places and some faults of taste in the part of Beckmesser in which the grotesque is pushed too far.

The whole Tetralogy seems to be prepared to lead up to the apparition of Siegfried. Now, Siegfried is puberty and brute strength, nothing more.

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He is stupid as a goose, falls head foremost into every trap, does not awaken the least sympathy.

Parsifal is worse still; he is unconscious and pure, "*reiner Thor*," words which, according to the best initiated Wagnerians, have no very precise meaning. And it is because he knows nothing and understands nothing that he succeeds in breaking enchantments in which saints have let themselves be caught.

Where is the philosophy in all this?

Woman, in the Wagnerian drama, at first loving with tenderness like Elsa, or with fury like Isolde, becomes sublime with Brünnhilde, who, in her love and grief, *rises from divinity to humanity*, a daring thought, truly modern and philosophic; but what becomes of this idea in the mystic and intangible Kundry? "To understand the character of Kundry," a commentor has said, "you must have studied profoundly all the ancient theologies." The devil! there is something laborious for you, and we are getting prodigiously far away from the popular drama.

I have read somewhere that the apparition of the drama of "Parsifal" was not only an æsthetic, but an ethical event, marking a new era in the moral development of humanity.

Possibly! and I am quite disposed to admit it, when it has been peremptorily demonstrated to me. Until then I shall confine myself to considering Wagner's works from the æsthetic point of view, quite sufficient for works of art.

If I were addressing musicians only, I could treat the musical question of these colossal works thoroughly, show how their style, not very elevated at first, and not in harmony with the loftiness of Wagner's conceptions, first purified itself, then grew more and more complicated, multiplying notes without necessity, abusing the resources of art to the spendthrift point, demanding at last of voices and instruments things beyond the pale of possibility. His disdain for regular forms, which was not shown in his first works, first shows itself as a liberating deliverance, only to become, little by little, a license destructive of all form and all balance. The thoroughly Germanic desire to surpass the real constantly possesses Wagner; thus, in his instrumentation, he has drawn great effects from impracticable passages that can only be played approximately. The "*Feuerzauber*" in the "Walküre" is the triumph of this method. The result is extremely fine, but is it not dangerous to accustom players to this sort of work? Approximation easily grows to a habit. In certain theatres where the Wagnerian repertory is often given the orchestra plays out of tune, the singers sing out of tune, and nobody notices it: performers and listeners have had their ears turned false.

According to all this, one can see easily whether it is easy or not to form a fixed opinion on such complex, unequal works, embracing, from "Rienzi" to "Parsifal," so many different styles. Wagnerians have a very simple way of doing this: they admire everything. One will tell you without a smile that, when you witness a performance of a work of the master's, you must leave aside all critical sense; another, that such and such a passage, intended to be sung, is beautiful, leaving the vocal effect out of the question. While, without any thorough knowledge of the theories of other musicians, people accuse them every minute of a lack of firm conviction, Wagner may write the most incongruous things, and his conviction will never be questioned.

He can repeat the same formulas over and over again to satiety, as in "Tannhäuser" and "Lohengrin," or free himself from them entirely, as in his later works:

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He can try realistic scenic effects, like the arrival of the swan in "Lohengrin," the chorus of spinning-girls in the "Holländer," or overstep the bounds of all probability and make his characters stand motionless like wax figures during whole scenes and acts:

What of it! he wished to do so.

And I will willingly repeat with the Wagnerians, "What of it! he wished to do so!" being for the liberty of art and of geniuses above all things.

But I, too, ask to be allowed to preserve my own liberty, to admire what I like, and not admire the rest; to find long what is long, discordant what is discordant, absurd what is absurd. This is just what the Wagnerians will not allow. They take you by the throat; you must admire always and all the same. People incapable of playing the easiest things on the pianoforte and who do not know a word of German pass whole evenings in picking their way through the most difficult scores there are in the world, in singing this music in which not a note has any meaning except when joined with the word to which it is written, and they swoon with admiration.
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A Siegfried Idyl. **Richard Wagner.**

Moving quietly (*E major*) 4-4

This little orchestral piece of Wagner's (scored for only 1 flute, 1 oboe, 2 clarinets, 1 trumpet, 2 horns, 1 bassoon, and strings) was written at Triebschen, on the Lake of Lucerne, in 1871. The themes are all taken from "Der Ring des Nibelungen," especially from the third drama of the tetralogy, "Siegfried"; but it has otherwise little connection with that work. Its title refers to Wagner's son Siegfried, who was born while the composition of the drama was in progress, and was named after its hero. It was meant as a birthday gift to Wagner's wife, and was performed on her birthday morning, on the stairway of the villa at Triebschen, by a small orchestra, collected from Zürich and Lucerne, and drilled by Hans Richter, who played the trumpet part, while Wagner conducted in person. Richter was an inmate in Wagner's household at the time. The first public performance of the Idyl was at Mannheim, in the course of the same year.

It begins quietly in E major with the theme taken from the great love-scene in the third act of "Siegfried," at Brünnhilde's words: "Ewig war ich,

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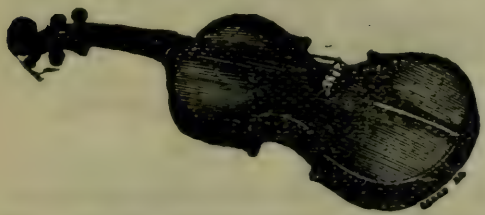
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ewig bin ich, ewig in süss sehnender Wonne — doch ewig zu deinem Heil!" (I have been forever, I am eternal, ever in sweet yearning ecstasy — but ever to thy salvation!) The strings take up this theme, and work it out wholly independent of its development in "Siegfried." Soon the wooden wind instruments come in one after another, and weave around it a phrase from the slumber-motive in the last scene (Wotan's Farewell) in "Die Walküre." After a short climax the basses and then the violins bring in a phrase of two descending notes — the interval is not always the same, but is generally a minor 7th or a major 6th — taken from Brünnhilde's "O Siegfried! Siegfried! Sieh' meine Angst!" (O Siegfried! Siegfried! See my terror!), from the love-scene above mentioned. This inconspicuous little phrase assumes a considerable thematic importance in the course of the Idyl. All these themes are worked up in very various shapes for some time,* when a series of trills in the first violins leads to one of those episodes of pure, glowing tone-color for which Wagner is noted. More trills introduce the second motive (in 3-4 time) in Brünnhilde's speech to Siegfried first referred to, at her words: "O Siegfried, Herrlicher! Hort der Welt!" (O Siegfried, thou lordly one! Treasure of the world!) This is worked out, first by the wind instruments, then by the strings, and is at last interwoven with the themes previously introduced. A brilliant climax is immediately followed by the sudden announcement on the horn of the theme of Siegfried's little song in the first act, where he threatens Mime with going out into the world, never to return to his native woods. This theme is, however, here given out in the shape in which it appears in the final climax of the love-scene in the third act, at Brünnhilde's words: "Fahr' hin, Walhall's leuchtende Welt!" (Farewell, shining world of Valhalla!) Upon this motive as a background the flute and clarinet embroider bits of the bird-song from the "Waldweben" in the second act, until it is cut short by a measure of simultaneous trills that sounds, as a certain listener once said, "like the warbling of a thousand canaries," and the strings dash into the accompanying figure to Siegfried's "Ein herrlich Gewässer wogt vor mir" (A splendid sea billows before me) in the love-scene. All the thematic material in this poetic little composition has now been enumerated. The remainder of the piece is devoted to still further working-out,

*There is one figure which comes in after a while in the wind instruments, and is a good deal insisted on, which the present writer is free to confess he cannot trace to any passage in the "Nibelungen."

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often of an elaborate description, of this material, three or even four themes often appearing simultaneously, but without producing the slightest sense of confusion. Modest as the array of instruments is in the score, Wagner has here given as convincing a proof of his wonderful mastery in the art of orchestration as in any of his larger works. The volume and power of tone he has drawn from this small orchestra are at times astounding.



Symphony No. 3, in E-flat major ("Rhenish"), Op. 97. **Robert Schumann.**

I.	*Lively* (*E-flat major*)	3-4
II.	*Scherzo: Very moderately* (*C major*)	3-4
III.	*Not fast* (*A-flat major*)	4-4
IV.	*Solemnly* (*E-flat minor*)	4-4
V.	*Lively* (*E-flat major*)	2-2

This symphony was written between Nov. 2 and Dec. 9, 1850. Schumann records that it was meant to convey the impressions he received during a visit to Cologne. It was first given at Düsseldorf on Feb. 6, 1851. It bears no dedication on the title-page of the score.

The form of the first movement is somewhat irregular. There is, to be

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sure, a regular first theme — one of those syncopated themes of which Schumann possessed the secret — announced at once by the full orchestra in E-flat major; then a second theme, which enters first in the wood-wind (in G minor, modulating to B-flat major); and later on a short chromatic ascending passage, which plays the part of a conclusion-theme, inasmuch as it leads to a cadence in B-flat which is plainly recognizable as the end of the first part of the movement. There is even an incisive figure in eighth-notes near the close of the first theme, which may stand for a first subsidiary. All this seems regular enough, and there is no doubt that the movement is conceived quite in harmony with the spirit of the sonata-form. But, if the themes themselves, the order in which they come, and the keys in which they stand, are closely enough in accordance with symphonic precedent, there is something in Schumann's treatment of them, in the whole character of this first part of the movement, which smacks strongly of novelty and the unconventional. He shows here that, with all his appreciation of the excellences of the sonata-form, and his willingness to follow out its general scheme, it had not quite become a second nature to him, that the impulse of his genius was not always quite consonant with its finer purposes, making him at times ill at ease in its *quasi*-architectural structure, and impelling him ever onward in the direction of free writing. He is so possessed with his puissant first theme — to parts of which his second fits on so nicely that it seems at times to be really part and parcel of it — that he cannot let it go. He keeps returning to it, hammering away at it in a way that almost oversteps the bounds of melodic development, and is very nearly of the nature of working-out. The interior impulse is so strong that he cannot wait for his free fantasia. He repeats this largely developed theme all over again, with its subsidiary, before he can prevail upon himself to pass on to his second theme. No sooner has he given us sixteen measures (the smallest regulation pattern) of the latter than he plunges straight back again into his first theme, leading it through

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new developments. He then merges it in a return of the second theme, but it is not long before he storms away from it once more, taking up the first again before he can make up his mind to reach the conclusion, which comes in almost as an afterthought. There is no repeat to this first part of the movement.

But, if he has devoted an unusually large part of the first part of the movement to making play with his first theme, his sense for formal equilibrium prompts him to give up the whole first half of his free fantasia to working out the second theme and the first subsidiary; and it is not until this has been done with considerable elaboration that he returns with redoubled vigor to his first. The manner in which he leads up to the third part of the movement is one of the grandest strokes in all his orchestral writing: he first brings back his first theme in the bass, in A-flat minor, then passes it on to the upper voice, in B major; then, after some further working out, he brings it back once more in F-sharp major. Then, by a return to the second theme, he modulates gradually to E-flat minor, when all of a sudden the four horns (strengthened later on by the bassoons, clarinets, and 'celli) burst forth triumphantly in E-flat major with the first theme in augmentation, following up this outbreak with a series of syncopations of absolutely Jovian power, answered in turn by the trumpets. The whole orchestra gathers itself together, and rushes on in ascending chromatic climax to precipitate itself in *double fortissimo* upon the first theme. The third part has begun! This third part, albeit somewhat curtailed, bears quite regular relations to the first, and ends with a short but strenuous *coda*.

The second movement is, in form at least, a regular *scherzo*, if it differs widely from most *scherzi* in spirit. Its theme is a modified version of the so-called "Rheinweinlied." This theme, of a rather ponderous joviality — it has been suggested that it very well expresses the drinkers' "Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!" (As't were five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's Cel-

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lar in Goethe's "Faust"— is followed by a nimbler contrapuntal counter-theme, which is very elaborately worked up. The trio contains a passage for horns and other wind instruments of eminently Schumannesque beauty, in the course of which, however, the "Rheinweinlied" comes back, rather in rondo fashion.

The third movement, marked "*nicht schnell*" (not fast), is the real slow movement of the symphony. It is a charming romanza in A-flat major, in which two themes are worked up with some elaborateness. A curious resemblance between the opening phrase of the first of these — it begins the movement, on the clarinets and bassoons — and "Tu chi a Dio spiegasti l' ali," in Donizetti's "Lucia di Lammermoor" has been suggested; but it is more imaginary than real.

In the fourth movement — often known as the "Cathedral-scene"— three trombones are added to the orchestra. Schumann said that the movement was suggested to him by witnessing a solemn ceremony in Cologne Cathedral. It consists of the contrapuntal working-out of a short figure, rather than a theme, in a style that recalls at once Bach and Palestrina. Contrasted with the solemn principal figure on which the movement is based is a more nervous counter-figure, which grows more and more prominent as the music progresses.

The form of the *finale*, like that of the *finale* in the second symphony, in C major, is very peculiar: all the themes are of a character well fitted for rondo writing, and certain traits of the rondo-form are noticeable at different stages of the movement; but the music presents, for the most part, a free development of a large amount of strikingly similar thematic material. Toward the end both the nervous little counter-figure and the stately principal figure of the preceding Cathedral-scene make their appearance. This *finale* is characterized by great vivacity of style and an essentially Schumannesque energy. But it shows perhaps more convincingly than any of his other *finales* how impossible it was for Schumann to make himself really at home in the rondo-form, to turn its characteristic traits to the best account, and at the same time write easily and naturally. Here he, to be sure, writes spontaneously and naturally as possible; but only a few suggestive traces of the rondo-form remain. One feels all the while that the rondo was what he really had in mind, but that he could not force his inspiration to flow in that channel.

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Nineteenth Rehearsal and Concert.

Friday Afternoon, March 24, at 2.30.

Saturday Evening, March 25, at 8.00.

PROGRAMME.

Paul Gilson – "La Mer" (The Sea), Symphonic Sketches for Orchestra
(First Time.)

Raff – – "La Fee d'Amour," Morceau Caractèristique for Violin and Orchestra

Goldmark – – – – – Symphony, "A Rustic Wedding"

Soloist, Mr. OTTO ROTH.

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Dr. E. H. Turpin, the celebrated English Organist and Editor of the London Musical News, has written the following description of the Æolian, which we have obtained permission to reprint.

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1. *a* Ah mio cor, ... *Handel*
 b Furibondo, ... *Handel*
 c Ah rendimi, ... *Rossi*

2. *a* The Stories of our Childhood, *Schumann*
 b Slumber Song, ... *Taubert*
 c Love in Spring, ... *Franz*
 d Unbefangenheit, ... *Weber*
 e She is Mine, ... *Curschmann*
 f Doppelgaenger, . . . *Schubert*

3. *a* Lament of the Autumn Night, *Adele Lewing*
 b Proposal, ... *Adele Lewing*

4. An Opal Heart, . . . *Irene Hale*

5. Where blooms the Rose, . . *Clayton Johns*

6. *a* The Singer, . . *Fred Field Bullard*
 d Danger, . . . *Fred Field Bullard*

7. The Turn of the Tide, . . *B. E. Woolf*

8. *a* Le Soir, ... *Ambroise Thomas*
 b L'amour est un enfant trompeur *Martini*

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PROGRAMME

OF THE

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WITH HISTORICAL AND DESCRIPTIVE NOTES
BY WILLIAM F. APTHORP.

Friday Afternoon, March 24,
At 2.30 o'clock.

Saturday Evening, March 25,
At 8 o'clock.

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Friday Afternoon, March 24, at 2.30.

Saturday Evening, March 25, at 8.00.

PROGRAMME.

Richard Wagner - - - - - Overture, "Tannhaeuser"

Joachim Raff - "La Fee d'Amour," Characteristic Concert piece for Violin and Orchestra, Op. 67

(First time at these Concerts.)

Paul Gilson - - - - - "La Mer," Symphonic Sketches

I. Lever de Soleil: Allegretto (F major) - - 6-8
II. Chants et Danses de Matelots: Allegro (A major) 3-4 and 2-4
III. Crepuscule: Allegro moderato, poco a poco piu moderato (D-flat major) - - - - 4-4 and 5-4

(First time in Boston.)

Karl Goldmark - - "Laendliche Hochzeit," Symphony, Op. 23

I. Hochzeitsmarsch: Moderato molto (E-flat major) 2-4
II. Brautlied: Allegretto (B-flat major) - - 3-4
III. Im Garten: Andante (G minor and G-flat major) 4-4 and 12-8
IV. Tanz: Allegro molto (E-flat major) - 2-2

Soloist, Mr. OTTO ROTH.

NOTE.—Next week's Public Rehearsal will be held on Thursday afternoon, to allow time to arrange the stage for the Handel and Haydn Society's Concert, on Good Friday Evening.

The Programme for the next Public Rehearsal and Concert will be found on page 681.

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Overture to "Tannhaeuser." **Richard Wagner.**

This, for a long time the most popular of all Wagner's orchestral compositions, is now to be regarded as a concert overture rather than as the prelude to the opera of "Tannhäuser." When Wagner remodelled the first two scenes of Act I. for the performances at the Académie de Musique in Paris in 1861, he found that the form of the overture no longer satisfied him. He had developed his theories of the music-drama during his exile at Zürich (some time after the opera of "Tannhäuser" was written); and the overture, in its original shape, did not tally with these theories. The glowing peroration made it too much of a complete composition in itself instead of the merely suggestive prelude to a dramatic action which he now desired. Another consideration, too, may have had some weight with him: the last return of the Pilgrims' Chant in E major, with its whirling accompaniment on the violins, was so immensely brilliant in its effectiveness that it might well make this same chant seem tame and ineffective by comparison, as it appears in E-flat, and with a less tumultuous accompaniment, in the third

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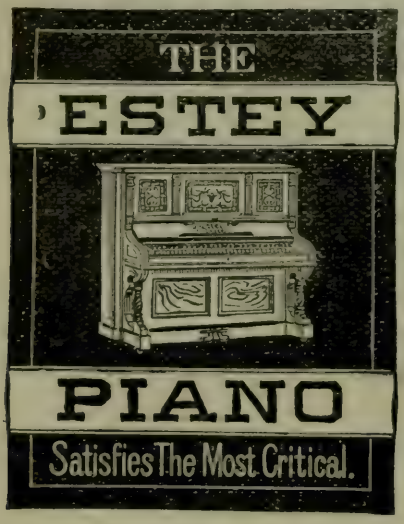
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act of the opera itself. So he cut this glowing return of the Pilgrims' Chant from his overture, connecting the Venus Mountain music of the middle of the piece immediately with the new Bacchanale he had written for the first theme of the opera. He was so well satisfied with the changes he had made for the Paris performances that he declared the Paris "version" of "Tannhäuser" the only authentic one, so that the overture in its original shape lapsed henceforth from the theatre to the concert-room, where it still remains in the repertory of all fine orchestras. Looking upon it as an independent composition, a sort of symphonic poem in itself, and no longer as a prelude to the opera, Wagner wrote an explanatory, descriptive programme to it, such as has been written to more than one purely orchestral composition. Unluckily, this explanatory programme of Wagner's, an exceedingly flamboyant piece of poetic writing, is not of a character to make its reproduction here wholly desirable. The main gist of it is, however, as follows: —

The overture begins with the chant of the returning pilgrims, as the pious procession passes before the mind's eye of the listener,— first heard faintly, as in the dim distance, then swelling louder and louder, as the pilgrims draw nearer, and then losing itself again, as the procession little by little passes out of hearing. It is evening twilight; rosy clouds arise, laden with intoxicating perfumes; the air is filled with all the seductions of the Venus Mountain; Tannhäuser, the love-singer, appears, and sings his glowing song of love. He sees Venus herself lying on a couch before him; sweet siren songs resound on every hand; he is drawn on into the interior of the mountain, where the love-goddess holds her bacchanalian court. Then comes the dawn, and the chant of the pilgrims again sounds from afar; the sun rises in his unclouded splendor; the rustling and whirring that filled the enchanted air of the mountain now swell to a billowing torrent of sound, as of the ecstasy of new-born Nature. The pilgrims' song of redemption rises louder and louder. It is the jubilation of the mountain itself, now redeemed from the curse of unholiness. Thus beat all the pulses of life to the song of redemption; and both severed elements, soul and senses, God and Nature, embrace in the holy, reuniting kiss of love.

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Allegro e delicatamente (*A minor*)	2-2
Un poco meno allegro (*A minor*)	4-4
Tempo primo (*F major*)	2-2
Quasi presto (*A minor*)	4-4

This graceful, tricksy composition is, from beginning to end, a piece of free writing, in which, however, traces of cyclical form are to be found. But it adheres to no particular established musical form, the mere fact that the first theme and its initial development return toward the end of the work thus giving it a sort of formal balance, not being sufficient in itself to class it under any traditional phase of the sonata-form. Neither is the work, in any sense, a piece of programme-music. The composer has hinted at no story or other extra-musical subject, but has merely given the composition a fanciful title. The piece was written for Edmund Singer, when he succeeded Joseph Joachim and Ferdinand Laub as Conzertmeister and chamber virtuoso in Weimar, and was first played by him at a concert in the Grand-ducal Court Theatre, the programme of which was made up wholly

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of compositions by Raff, on April 20, 1855. Singer played it at the Gewandhaus in Leipzig (Ferdinand David conducting) on Dec. 6, 1858. Ludwig Straus played it (Hans von Bülow conducting) at the Sing-Akademie in Berlin on Feb. 13, 1859; and later it was often played in various cities by Ferdinand Laub. It was first played in Boston a year or two ago (with pianoforte accompaniment) by Pablo de Sarasate. The orchestral part is scored for the usual wood-wind and strings, with one pair of horns and kettle-drums; no trumpets nor trombones.

The Sea, symphonic sketches. **Paul Gilson.**

I. *Sunrise: Allegretto* (*F major*) 6-8
II. *Sailors' Songs and Dances: Allegro* (*A major*) 3-4 *and* 2-4
III. *Twilight: Allegro moderato, poco a poco piu moderato* (*D-flat major*) . . 4-4 *and* 5-4

This composition is based on a poem of the same title by Eddy Levis. It was brought out not many months ago at the Concerts Populaires in Brussels with great success, the composer having just graduated with honors from the Conservatoire. Each one of the movements is a sort of "symphonic poem" in itself. The form is perfectly free throughout, and does not follow any traditions. The work is scored for full modern orchestra.

The poem on which the composition is based is too long to quote here; but the titles of the several movements sufficiently indicate its character.

ENTR'ACTE.

Some years ago the *salle Ventadour** was put up for sale. In the capital of wit and of the arts not a purchaser was found to save it. The temple where the gods Mozart, Cimarosa and Rossini had had for officiating priests

*This Theatre was situated in the street that runs from the rue Neuve-Saint-Augustin up to the avenue de l'Opéra, and takes successively the names of rue Monsigny, rue Méhul, and rue Ventadour.

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Malibran, Sontag, Pasta, Frezzolini, Patti, Rubini, Mario, Lablache, Tamburini, Tamberlick, and Fraschini, became M. de Soubeyran's bank.

The eunuchs of music felt a first and wild joy at it. So those wretched Italians who had imported opera into France two centuries before, had been driven out.

French art was going to drink its fill: no more Spontini, with his "Vestale"; no more Rossini, with his "Guillaume Tell" and his "Barbiere"; no more Cherubini. In their stead, MM. Offenbach, Lecocq, and Audran. There was truly reason to shout victory.

Some years later the Opéra-Comique fell a prey to the flames. For some days mourning and consternation had the floor; but soon the voices of the impotent overcrowed the public grief.

The Opéra-Comique was burnt. . . . what a good riddance! what was the use of rebuilding it? Méhul, Boieldieu, Grétry, Nicolo,* Hérold, Auber, Ambroise Thomas, Victor Massé, Gounod, Verdi, have they not all had their day? Let us bid an eternal farewell to all those old wigs, and "long live the young ones!"

At last, last year, encouraged no doubt by the immortal works of MM. Paladilhe, Salvayre, and Chabrier the dilettanti of a new style founded an association for the expansion of the musical lyric drama.

There is no more talk of the Wagnerian question to-day. Would to heaven that the debate had kept itself on the heights of Bayreuth! To-day the question is this. Those who have at heart neither music, nor melody, nor harmony reason to themselves as follows: "Any man, by working a sufficient number of years, can learn counterpoint. With counterpoint, and by doubling, trebling, quadrupling the dose of work if need be, you can attain to orchestrating scores like 'La Dame de Montsoreau,' or 'Le Roi malgré lui.' With a sufficiently lively libretto and a fine *mise en scène*, above all with a ballet, we shall make money: that is all that is necessary."

*Nicolo Isouard, generally known in France as Nicolo.



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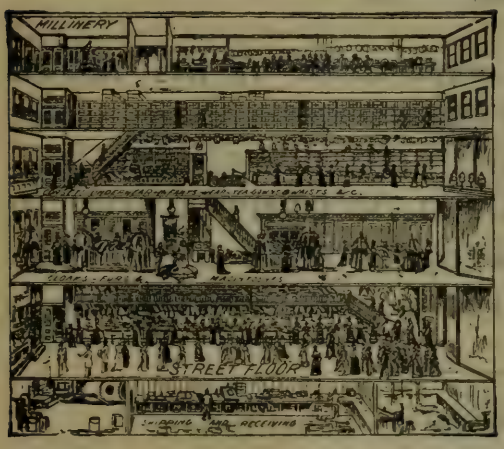
CHICAGO.

So, away with opera and opéra-comique! We will no longer have anything but musical drama. The Odéon, the Ambigu, and the Porte-Saint-Martin shall have the Opéra for their branch establishment.

And it is not a danger that we are pointing out: it is the demolition of music that is being put into execution. It is this evil that we must stop, if it can be done. And all enlightened minds, all men of good faith, will not be too many to oppose an enterprise which, if it should succeed, would compromise the musical glory of this capital, whither all: Gluck as well as Mozart, Meyerbeer, and Wagner; Rossini as well as Spontini, Cherubini, Bellini, Donizetti, and Verdi, have come for the consecration of their laurels. PRINCE DE VALORI, *La Musique.*

The competitive examinations at the Conservatoire began last week. The first day, M. Auber, determined, as they say, to take the bull by the horns, had the pianoforte classes compete. The intrepid jury deputed to hear the candidates hears without apparent emotion that they are thirty-one in number, eighteen women and thirteen men. The piece selected for the competition is Mendelssohn's concerto in G minor. So, unless an attack of apoplexy should strike down one of the candidates during the examination, the concerto will be played thirty-one times in succession; that is known. But what you perhaps do not yet know is what one of the class-room boys at the Conservatoire told me this morning as I was crossing the court-yard of that establishment.

"Ah! poor M. Erard!" said he, "what a misfortune!" — "What has happened to Erard?" — "What! you were not at the pianoforte competition!" — "No, surely. Well, what happened there?" — "Just fancy! M. Erard had been so obliging as to lend us, for that day, a magnificent pianoforte he had just finished, and which he meant to send to London for the



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Universal Exposition of 1851. You can think whether he was satisfied with it or not. The h—ll of a tone, a bass such as was never heard, in fine, an extraordinary instrument. Only the action was a little hard; but that is why he sent it to us. M. Erard is no fool and he had said to himself: The thirty-one pupils will *cheer up* the keys of my pianoforte by hammering away at their concerto, and it can only do it good. Yes, yes, but the poor man did not foresee that his key-board was to be *cheered up* in such a terrible fashion. You see, a concerto played thirty-one times in succession on the same day! who could calculate the results of such an experiment? So, the first pupil presents himself, and, finding the action a little hard, does not mince matters about pounding, to get tone out of it. The second one *ditto*. When the third comes, the instrument does not offer so much resistance; it offers still less to the fifth. I don't know how the sixth found it; just as he was coming on, I had to go for a flask of ether for one of our gentlemen of the jury, who was fainting; the seventh was just finishing when I got back, and I heard him say, as he was going behind: 'That pianoforte isn't so stiff as they make it out; I find it excellent, on the contrary.' The ten or twelve other competitors were of the same opinion; the last ones even said that, instead of the action being too heavy, it was too light.

"About a quarter to three we had got to No. 26 — we had begun at ten; it was mademoiselle Hermance Lévy's turn, and she detests a hard action. Nothing could have been better for her, every one was now complaining that you couldn't touch the key-board without making it speak; so she went through the concerto so lightly for us that she got the first prize, net. When I say net, it isn't quite true; she divided it with mademoiselle Vidal and mademoiselle Roux. These two young ladies also profited by the advantage the lightness of the action gave them; a lightness that made the keys begin to move if you only blew upon them. Did any one ever see a pianforte of that sort? Just as we were hearing No. 29, I had to go out

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again, to get a doctor; another of our gentlemen of the jury was turning very red, and he had to be let blood. Ah! a pianoforte competition is no joke! and, when the doctor came, there was no time to spare. As I came back to the green-room of the theatre, I see No. 29, little Planté, coming off from the stage, all pale; he was trembling from top to toe, saying: 'I don't know what the matter with the pianoforte is, but the keys move all by themselves. It's as if somebody were inside, pushing the hammers. I'm afraid.'—'Get out, you ragamuffin; you're near-sighted,' answers little Cohen, three years older than he. 'Let me get by; I'm not afraid.' Cohen (the No. 30) goes on; he sits down at the pianoforte without looking at the keyboard, plays his concerto very well, and, after the last chord, just as he was going to get up, if there wasn't the pianoforte setting to work to begin the concerto over again all by itself! The poor young man had stuck it out bravely; but, after standing still a minute as if he were petrified, he ran off as fast as his legs could carry him. From this moment the pianoforte, whose tone was growing louder every minute, goes on, plays scales, trills, *arpeggj*. The audience, seeing nobody at the instrument and hearing it sound ten times as loud as before, make a hubbub in every part of the hall; some laugh, others begin to be frightened, every one is in a state of astonishment that you can understand. Only one of the jury, not seeing the stage from the back of his box, thought that M. Cohen had begun the concerto over again, and was bursting his lungs crying out: 'Enough! enough! enough! shut up, will you! Bring on No. 31, and the last.' We had to call out to him from the stage: 'Monsieur, nobody is playing; it's the pianoforte that has got the habit of Mendelssohn's concerto and is performing it all by itself in its own way. Just see.' —'Ah there! but this is indecent; call M. Erard. Hurry up; perhaps he will succeed in taming this frightful instrument.' We go for M. Erard. Meanwhile that devil of a pianoforte, which had finished its concerto, didn't fail to begin it again, and right off, too, without losing a minute, and always with more and more noise; it sounded like four dozen pianofortes

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in unison. There were sky-rockets, *tremolos*, scales in sixths and thirds doubled in the octave, chords of ten notes, triple trills, a shower of notes, the loud pedal, the devil and his gang.

"M. Erard comes. It's no use; the pianoforte which doesn't know itself, doesn't recognize him either. He has some holy-water brought, he sprinkles the key-board with it, nothing does any good: a proof that there was no magic in it, and that it was a natural result of the thirty performances of the same concerto. They take the instrument to pieces, they take out the key-board, which keeps on moving; they throw it into the court-yard of the lumber-house, where M. Erard, furious, has it broken up with an axe. Ah yes! it was worse still, every piece was dancing, jumping, frisking about by itself, on the pavement, between our legs, up against the wall, everywhere, to such an extent that the locksmith of the lumber-house picked up all that rabid machinery in an armful, and threw it into his forge fire, to have done with it. Poor M. Erard! such a beautiful instrument! It broke all our hearts. But what could be done about it? There was only this way to rid ourselves of it. Besides, when a concerto is performed thirty times in succession in the same hall on the same day, how can a pianoforte help getting the habit of it! M. Mendelssohn can't complain that his music isn't played! but that is what it all comes to."— HECTOR BERLIOZ, *Les Soirées de l'Orchestre.*

A DEBUT IN THE "FREISCHUETZ."

In 1822 I was living in Paris, in the Latin Quarter, where I was supposed to be studying medicine. When the performance of the "Freischütz"— cooked up, as is well known, under the name of "Robin des Bois" by M. Castil-Blaze — came on at the Odéon, I fell into the habit of going there every evening, in spite of all, to hear Weber's tortured

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masterpiece. I had already pretty well thrown my scalpel to the dogs at that time. One of my fellow-students, Dubouchet, who has since become one of the most sought-after physicians in Paris, would often go with me and share my musical fanaticism. At the sixth or seventh performance, a big, red-headed donkey, sitting beside us in the pit, took it into his head to hiss Agathe's air in the second act, saying that it was *queer* music, and that there was nothing good in the opera but the waltz and the hunters' chorus. The dilettante was put out, that can be imagined; that was our way then of discussing things. And Dubouchet, re-tying his cravat, called out in a loud voice: "There's nothing surprising about it, I know him, he's a grocer's clerk in the rue Saint-Jacques!" And the pit applauded.

Six months later, after working too well at his employer's wedding breakfast, this poor devil (the grocer's clerk) falls sick; he gets carried to the hospital of la Pitié; he is well cared for, he dies, and is not buried; all this can still be imagined.

Our young man, well cared for and quite dead, happens to come under Dubouchet's eyes, who recognizes him. The pitiless student of la Pitié, instead of shedding a tear over his vanquished foe, is all haste to buy him, and, turning him over to the dissecting-room boy:

"François," says he to him, "here is a *dry preparation* to be made; be careful about it, it's an acquaintance of mine."

Fifteen years elapse (fifteen years! how long life is when you have nothing to do with it!), the director of the Opéra intrusts me with the composition of the recitatives for the "Freischütz" and with the task of mounting the masterpiece. Duponchel having charge of the direction of the costumes, I go to see him to ask about his intentions concerning the properties for the infernal scene. "Look here," I say to him, "we must have a skull for the evocation of Samiel, and some skeletons for the apparitions; I hope you're not going to give us a paste-board head and skeletons of painted canvas, like those in 'Don Giovanni.'"

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"Faith, I should say . . . that it would be excellent, perfect; I should think your way admirable."

"Well then! count on me, I'll have the thing!"

Whereupon I jump into a cabriolet; I drive to Dr. Vidal's, another of my old comrades of the dissecting-room. He, too, has made his fortune; doctors are the only people who get a living!

"Have you a skeleton to lend me?"

"No, but here's a pretty good head which belonged, they say, to a German doctor who died of poverty and sorrow; don't spoil it, I value it a great deal."

"Never fear, I'll answer for it!"

I put the doctor's head into my hat, and am off again.

Passing along the boulevard, chance, which delights in such strokes, will have it that I shall meet Dubouchet, whom I had forgotten, and the sight of whom suggests to me a luminous idea. "Good morning!"—"Good morning!"—"Very well, I thank you! but never mind about me. How is our dilettante?"

"What dilettante?"

"Why, the grocer's clerk we put out of the Odéon for hissing Weber's music; the one François *prepared* so well."

"Ah! I catch on; he's doing splendidly! He's clean and tidy in my cabinet, proud of being so artistically articulated and mounted. There isn't a joint missing, he's a masterpiece! Only the head is a little damaged."

"Well! you've got to lend him to me; he's a fellow with a future be-

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fore him, I want to have him join the Opéra, there's a part for him in the new piece."

"You mean?"

"You'll see!"

"Come now, it's some secret for fun, and as I shall know it soon enough, I won't object. The dilettante shall be sent to you."

Without loss of time the dead man is sent to the Opéra; but in much too short a box. So I call the property-boy: "Gattino!"

"Monsieur?"

"Open this box. You see this young man?"

"Yes, monsieur."

"He is to make his début to-morrow at the Opéra. You will have a nice little dressing-room for him, where he can be comfortable and stretch his legs."

"Yes, monsieur."

"As for his costume, you will take an iron rod and plant it in his vertebræ, so that he shall stand up as straight as M. Petipa, when he is meditating a pirouette."

"Yes, monsieur."

"Then you will tie four candles together, and put them lighted into his right hand; he's a grocer, and knows all about that."

"Yes, monsieur."

"But, as he has a rather bad head, you see it's all chipped, we'll change it for this one."

"Yes, monsieur."

"It belonged to a scientific gentleman, never mind! who died of starving, never mind that either! As for the other one, the grocer's, who died of indigestion, you will make a little slit in the top of it (don't be afraid, nothing will come out) for the point of Caspar's sword to fit into in the incantation scene."

"Yes, monsieur."

So it was done; and since then, at every performance of the "Freishütz," at the moment when Samiel cries out: "I am here!" the thunder roars, a tree falls prostrate, and our grocer, the enemy of Weber's music, appears in the red glow of the Bengal-lights, brandishing his flaming torch, full of enthusiasm.

Who could have divined the fellow's dramatic vocation? Who would ever have thought he would make his début just in that work? He has a better head and more good sense now. He has stopped hissing:

. *Alas! poor Yorick!* . . .

HECTOR BERLIOZ, *Les Soirées de l'Orchestre.*

I found a field-flower, admired its beauty, its perfection in all its parts, and cried out: "but all this, in it and in thousands of its kind, shines forth and withers, looked at by no one, nay, often even unseen by any eye."—But it replied: "thou fool! dost thou think I bloom to be seen? I bloom

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for my own sake, not for that of others, bloom because I please: that I do bloom and exist, therein lies my joy and delight." — ARTHUR SCHOPENHAUER, *Parerga und Paralipomena.*

I always distrust a man who begins by apologizing for the fine arts, and gives plausible reasons why they should be allowed to exist. I suspect him of having an axe to grind. Some selfish reason blinds him to the truth — which is none the less true for seeming paradoxical — that it is only in cases where an adequate apology is impossible that people feel themselves called on to apologize. — KYON CHRONOGENES, *De Stultitia.*

In the days when the surface of the earth still consisted of an uniform granite crust, and there was as yet no possibility of the production of a living being, the sun rose one morning. Iris, the messenger of the gods, who happened to come flying that way, on an errand for Juno, called out to the sun, as she was hurrying by: "why dost thou take the trouble to rise? for there is no eye here to see thee, and no Memnon's statue to resound!" The answer was: "but I am the sun, and I rise because I am it: let him see me who can!" — ARTHUR SCHOPENHAUER, *Parerga und Paralipomena.*

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cats' spring-tide of poesy, is rife in art and life. The United Philharmonic Tom-cats now return again to the primitive, artless, sweetly simple tone-art. They demand poetic music, roulades without trills; instrumental and vocal poetry that is just no music at all, that is what they are after. They ask for tone-art without art; they will emancipate tone-poesy, that blue-bell of dreams, from wigdom. They demand the supremacy of genius, which, to be sure, often bungles, but in art often unconsciously scrambles up to the top rung of the ladder. They pay homage to genius that has not departed from Nature, that does not brag of its learning, and really has learnt nothing.— HEINRICH HEINE, *Jung-Katerverein für Poesie-Musik.*

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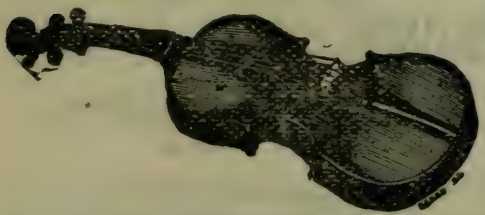
Director.

the latter said to him: "So, Monsieur Berlioz, you are the man who always writes music for five hundred performers?" — "Oh! no, your Highness," answered the composer, "I sometimes write for only four hundred and fifty!"

I wonder how many people have stopped to consider how many foreign surnames translate into very common English or American surnames. Take, for instance, the following names of well-known German, French, and Italian musicians and poets; disregarding an occasional change from a plural to a singular form, or *vice versa*, and such changes in spelling as Smith to Smythe, we find that their English translations are quite common surnames here in the United States.

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Zimmermann	Carpenter.	Schneider	Tailor, or Cutter.
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Vogler	Fowler.	Agnelli	Lamb.
Strasser	Streeter.	Agricola	Farmer.
Allegri	Swift.	Wagner	Wainwright.
Pfeiffer	Whistler.	Koch	Cook, or Boyle.
Animuccia	Soule.	Schütz	Archer.
Auletta	Hall.	Monti	Hills.
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I feel too strongly the general fascination of the ideas of kinship and solidarity between lofty emotions, I realize too vividly how delightful it would be if those who appreciate Shakespeare were *ipso facto* in a condition to appreciate Beethoven, and *vice versa*, not to be aware of the prejudice to which the idea of uniqueness and isolation of musical impressions is liable; a prejudice which is perhaps more likely to tell in connection with what follows than in connection with the drier arguments on which the view itself was founded. That Music should seem to lose in dignity by isolation is the result of what to all non-musical and many musical persons is the natural way of regarding the subject. Nor, on the other hand, is this independence and uniqueness a thing which devotees who do not disown it can fairly appeal to *per se* as a sign of the loftiness of the art; for the high and the low, the raptures of devotion and the taste of olives, may both affect us in very unique ways. The appeal can only be to experience: when this is rightly interpreted, the incredulous will have no right to look down on impressions as sensuous or trifling, which are declared to be something else by those who show in other ways a capacity for self-analysis; nor again will musicians be reduced by jealousy for the dignity of their art to prop it up by unreal supports and connections. And it is this latter tendency which I am most concerned to resist, inasmuch as Music, like many other things, suffers most from its friends.

The barest statement of the earliest facts of Music, as here conceived, suffices to foreshadow the subsequent relation of the art to the world of ideas and feelings outside itself. If its simplest elements can be referred to the mere functions of nerve-cells, and for ages before logical processes were possible it was building up its groundwork in the organism and summoning to its aid, through association, by far the most powerful and exciting feelings of primitive times, we shall not be surprised at finding it ruling mightily in a sphere whence we seek in vain to trace back the infinitely long and subtle trains of past feeling; or at seeing its emotions swayed in apparent

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independence of the rest of our nature, and, if at one time harmonizing with other things, at another soaring off among heights and depths which are wholly their own. We see at once the distinction between this art and the arts of representation; and how completely inapplicable to it, though true of them, are Comte's *dicta* that "Art begins at first with simple imitation, which becomes raised into idealization," that "Art may be defined as an ideal representation of fact," and that "the contemplations of the artist begin with the simple objects of the external world." We see that Music lived ages ago, as it lives now, quite aloof from imitation, and how the germ of the æsthetic faculty, in the sense of the *association of order with emotion*, existed independently in the apprehension of its earliest and most rudimentary utterances: for while the other arts find order in, and impose order on, external facts, Music finds it in her own essence. It is curious to observe how the metaphysician Wagner and the positivist Comte, who, though on different grounds, agree in considering the germs of song to have preceded speech, have missed in different ways the essentialness of form or order to the idea of art. Wagner considers that man's first utterances came nearer to the *noumenon* or true reality; Comte that "the first things we express are those which move our feelings most," so that primitive utterances were more *æsthetic* than subsequent more conventional ones. The latter view is the more intelligible, but equally with the other ignores the element of order. Primitive instinctive cries are neither more nor less æsthetic, in the accepted sense of the term, than subsequent conventional ones, because neither are æsthetic at all. Whether the wailings of an infant express *noumena*, or (as seems more probable) the infant's private feelings, they have no connection with art: and the above views have as little meaning when applied to the development of Music in the world as when applied to the vocal efforts of a future *prima donna* at the age of three weeks.— EDMUND GURNEY, *The Power of Sound.*

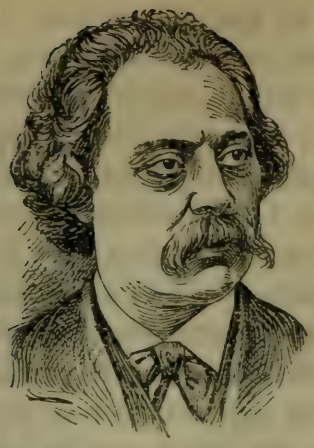
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Rustic Wedding, Symphony, Op. 26. **Carl Goldmark.**

I.	*Wedding March: Moderato molto* (*E-flat major*)	2-4
II.	*Bridal Song: Allegretto* (*B-flat major*)	3-4
III.	*In the Garden: Andante* (*G minor and G-flat major*)	4-4 *and* 12-8
IV.	*Dance: Allegro molto* (*E-flat major*)	2-2

This work was first given in Vienna on March 12, 1876. It soon made its way over the musical world, and has been a stock piece with almost all important symphony orchestras for the last decade or so. The term "symphony" in its title is somewhat of a misnomer, as the sonata-form, properly so called, is applied in none of its five movements: it is rather a suite of characteristic pieces than a symphony.

The first movement, entitled "Wedding March," is in the form of a theme with variations. The theme is first given out by the 'celli and double-basses in octaves, without accompaniment: the slight resemblance to "Adeste, fideles" (Portuguese Hymn) in its opening measures, may or not be intentional. In the first variation the horns play the theme in three-part harmony against a running bass in the 'celli and double-basses *pizzicati*, and a counter-theme which soon comes in, in imitation, in the flute, clarinet, and trumpet. The second variation (*poco animato*) is a piece of

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free, imitative contrapuntal writing for the strings, some of the parts being occasionally strengthened by the first clarinet and bassoon. Here we lose sight of the theme in its original shape, as we do also in the next two variations (*allegro*, in E-flat major, 2-4 time, and *andante con moto quasi allegretto*, in B-flat minor, 6-8 time). In the fifth variation, however (*allegretto*, in E-flat major, 3-4 time), the theme returns in the bass in a new rhythm, against playful figures in the other voices of the orchestra. From this point the variations become freer and freer, with many changes of mode, rhythm, and *tempo*, until the last one,—there are thirteen in all,—in which the theme is played in its original shape, in full harmony, one set of instruments after another gradually dropping out of the orchestra, till at last the 'celli and double basses are left crooning it alone, as at the beginning of the movement.

The second movement (Bridal Song) is a dainty, rather playful, little snatch of melody: its form suggests that of *scherzo* and *trio*, but does not much more than suggest it.

The third movement (In the Garden) is the slow movement of the composition. It is evidently a love-scene. A tender melody, beginning in G minor, but almost immediately modulating to B-flat major, first given out by the clarinet, then taken up by the violins in octaves, makes way after a while for a more passionate passage in G-flat major, which has throughout much of the character of a dramatic love-duet, in which the tenor is represented by the 'celli and horns, while the soprano's place is taken by the violins and the higher wooden wind instruments. This ecstatic scene is very fully developed; but, after a strenuous climax, the first G minor and B-flat melody returns in the clarinet — is it moonlight, love, or what? — and the movement ends quietly, as it began.

The *finale* is a jolly dance-tune, which is worked up with ever-increasing spirit and fury. At one point it is interrupted by a return of the tender clarinet theme of the garden-scene.

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Twentieth Rehearsal and Concert.

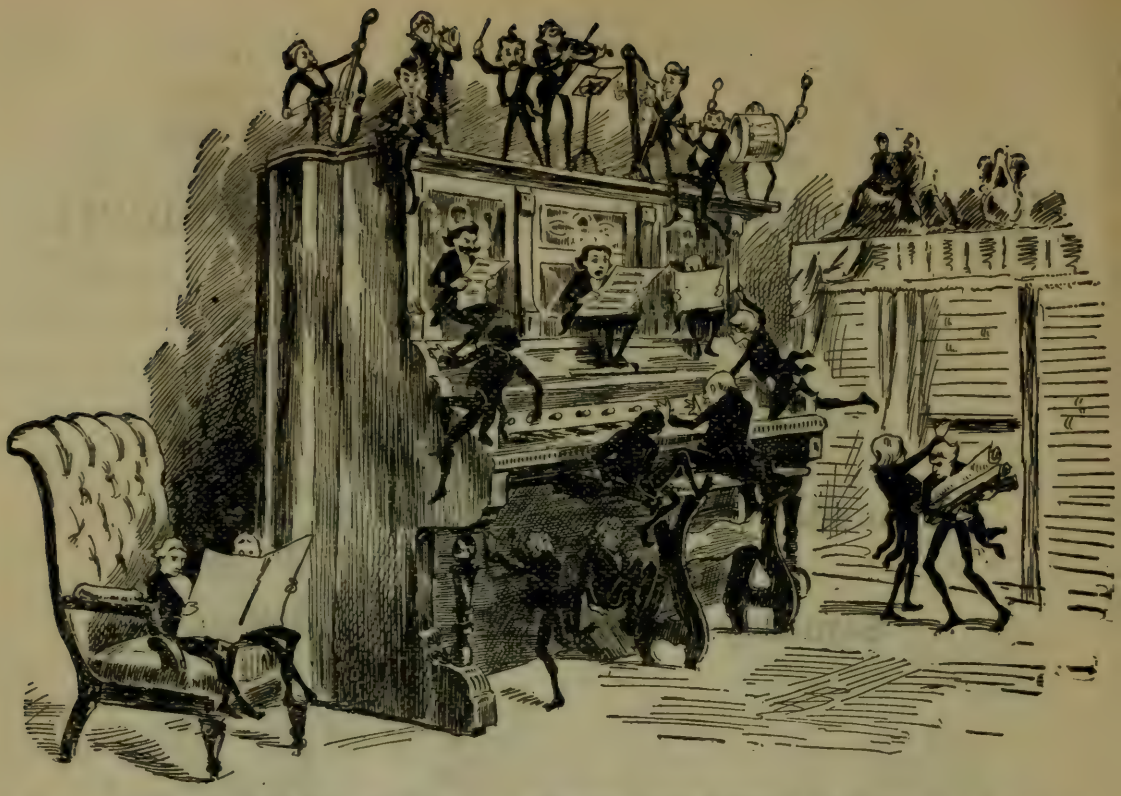
Thursday Afternoon, March 30, at 2.30.

Saturday Evening, April 1, at 8.00.

PROGRAMME.

Tschaikowsky – – –	Overture Fantasie, "Romeo and Juliet"
Liszt – – – – –	Concerto for Pianoforte in A major, No. 2
Dvorak – – – – – –	Scherzo Capriccioso, Op. 66
Beethoven – – – – – –	Symphony in B-flat, No. 4

Soloist, Mr. FERRUCCIO B. BUSONI.



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Miss LOUISE ROLLWAGEN, Alto.
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Mr. PLUNKET GREENE, Bass.
Mr. GARDNER S. LAMSON, Bass.

Mr. ZERRAHN, Conductor. Mr. LANG, Organist.

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. . Programme . .

BEETHOVEN Quartet in A major, Op. 18

GRIEG Romanza, from Quartet in G minor

VOLKMANN Trio in B-flat minor

Piano, Mr. BUSONI.

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PROGRAMME.

HAYDN . . . Quartet in D major, Op. 64, No. 5

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SCHUMANN . . Quartet in A major, Op. 41, No. 3

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Wednesday Evening, April 12, . . "Hernani."
Saturday Afternoon, April 15, . . "Angelo."
Wednesday Evening, April 19, . "Lucrezia Borgia."
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PROGRAMME

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Thursday Afternoon, March 30,
At 2.30 o'clock.

Saturday Evening, April 1,
At 8 o'clock.

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Twentieth Rehearsal and Concert.

Thursday Afternoon, March 30, at 2.30.

Saturday Evening, April 1, at 8.00.

PROGRAMME.

Peter Ilyitch Tschaikowsky – Overture-Fantasy, "Romeo and Juliet"

Franz Liszt – – – Concerto for Pianoforte, No. 2, in A major

Bach – – Præludium, Adagio, and Gavotte, for String Orchestra
Arranged by Bachrich.

Ludwig van Beethoven – Symphony No. 4, in B-flat major, Op. 60

I.	Adagio (B-flat major) – – – – –	4-4
	Allegro vivace (B-flat major) – – – –	2-2
II.	Adagio (E-flat major) – – – – –	3-4
III.	Allegro vivace (B-flat major) – – – –	3-4
	Trio: Un poco meno allegro (B-flat major) –	3-4
IV.	Allegro ma non troppo (B-flat major) – –	2-4

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The Programme for the next Public Rehearsal and Concert will be found on page 717.

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Overture-Fantasy, "Romeo and Juliet." **Peter Ilyitch Tschaikowsky.**

Andante non tanto quasi moderato (*F-sharp minor*) 4-4
Allegro giusto (*B minor*) 4-4
Moderato assai (*B major*) 4-4

Of all the orchestral works by Tschaikowsky yet given in this country, this overture-fantasy has probably been the most admired. The impression it made in Boston, on its first performance by the Symphony Orchestra, three seasons ago, was unique. It conquered almost all suffrages at once.

It begins with a solemn church chant (Friar Laurence?), in which the quartet of clarinets and bassoons suggest as well as may be the sustained tones of the organ. After a brief *intermezzo* of soft harmonies on the wooden wind and horns, with ascending swept chords on the harp, this chant is taken up once more by the flutes, clarinets, oboes, and English horn to a running contrapuntal figuration on the strings *pizzicati.* A return of the weird, super-earthly harmonies, which seem, in general, to suggest Juliet's monologue, "If, when I am laid into the tomb," leads to the main *allegro* of the work. Here we come evidently to the street fights between the Capulets and the Montagues, the rather Meyerbeerish rhythm of the introductory theme (*vide* "*Tuez les Huguenots*" in the fifth act of "Les

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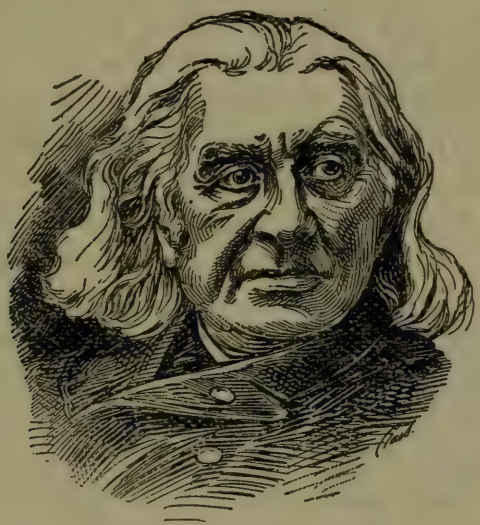
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Huguenots ") speaking plainly of ferocity and bloodshed. After a while the turmoil is subdued, and the love-theme makes its appearance on the violas and English horn, a subsidiary second theme immediately following it on the muted strings. The whole *allegro* is worked out on these three themes (the street fight and the two love-themes), with frequent reappearances of Friar Laurence's chant, which comes in ever and anon somewhat after the manner of an ecclesiastical *cantus firmus*. The style is exceedingly brilliant and elaborate, and the work is remarkably free from those eccentricities and excesses that often mar Tschaikowsky's writing. Here he is brilliant, at moments even furious and headlong, but without reaching the absolutely barbaric and savage pitch. His sworn admirers seem to unite upon the love-theme in some of its developments as the highest point of emotional beauty he has yet reached.



Concerto for Pianoforte, No. 2, in A major. **Franz Liszt.**

Adagio sostenuto assai (*A major*)	3-4
Allegro agitato assai (*B-flat minor*)	6-8
Allegro moderato (*E major, D-flat major*)	4-4
Allegro deciso (*D-flat major*)	4-4
Marziale un poco meno allegro (*A major*)	4-4

Franz Liszt (in Hungarian, Liszt Ferencz) was born at Raiding, Hun-

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gary, on Oct. 22, 1811, and died at Bayreuth, Bavaria, on July 31, 1886. He got his first musical instruction from his father, who was an officer in the Imperial service. He made his first public appearance as a pianist at Oedenburg in 1820, and with such success that several Hungarian noblemen clubbed together to furnish him with the means of studying for six years. He accordingly went to Vienna, where he studied the pianoforte under Karl Czerny, and composition under Antonio Salieri and Benedict Randhartinger. His first published work was the twenty-fourth variation on a theme by Anton Diabelli in a set of fifty, contributed by various composers, and published together in the *Vaterländischer Künstler-Verein* in June, 1823.* In this year Liszt went to Paris, hoping to visit the Conservatoire; but Cherubini, then director of that institution, refused to make an exception in his favor to the rule forbidding the admission of foreigners. Liszt accordingly studied under Antoine Reicha and Ferdinando Paër.

His first serious attempt at composition was a one-act operetta, "Don Sanche," brought out with some success at the Académie Royale de Musique on Oct. 17, 1825. His reputation as pianist was already exceedingly brilliant, and from 1825 to 1827 he made triumphal concert tours to England and Switzerland. His father dying in 1827, he was thrown wholly upon his own resources, and had, moreover, his mother to support: so he returned to Paris, where he settled, enjoying constant intercourse with Lamartine, George Sand, Victor Hugo, and other lights of literature. For a time he joined the Saint-Simonians, but soon went back to the Roman Catholic faith. During this stay in Paris Liszt rose to the very high place among living pianists: indeed, there seems every reason to believe that he was, upon the whole, the greatest pianist that ever lived. In 1849 he settled in Weimar, where he was for fifteen years conductor at the Hof-Theater.

* One of these variations was written by Beethoven. Some time after being invited to contribute a variation to this composite set, Beethoven came into Diabelli's shop with a roll of MS. music under his arm, saying: "You have asked me for a variation: here are thirty-three, take whichever one you want!" Beethoven's whole set was afterwards published separately as his op. 120, under the title: XXXIII Variationen über ein Walzer von Diabelli in C-dur. The work was Beethoven's masterpiece in this form of composition.

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His object in accepting this post was to further the cause of the then new schools of German and French dramatic music by producing works which would have but small chance of seeing the light of performance if left to the mercies of speculative managers. In the course of his stay in Weimar he produced Wagner's "Der Fliegende Holländer," "Tannhäuser," and "Lohengrin"; Schumann's "Genoveva," and Byron's "Manfred" with Schumann's music; Schubert's "Alfonso und Estrella"; Berlioz's "Benvenuto Cellini"; and Peter Cornelius's "Der Barbier von Bagdad." Disgusted with the opposition made to giving a second performance of this last work, he resigned his position in 1859. After that time he lived at intervals in Rome, Pesth, Weimar, and Bayreuth, holding a sort of musical court wherever he happened to be. In 1866 Pius IX. conferred holy orders upon him in Rome, with the title of Commendatore.

Liszt's public career is to be divided into two distinct periods: up to 1849 he was the great pianoforte virtuoso, what compositions he wrote being almost entirely for the pianoforte, and largely of the purely virtuoso sort; after 1849 he appeared only occasionally in public as a pianist, devoting himself to composition in larger and larger forms. He was a thoroughgoing romanticist and innovator. As a composer, he stands in a measure between Berlioz and Wagner, sharing the former's faith in the absolute expressive power of music (which Wagner denied), and following the latter in a certain looseness of musical form, and in making the poetic idea to be expressed the real basis of musical development (whereas Berlioz looked upon the pure melody as the true "musical unit"). It is to him that we owe the establishment of that rather vague and indeterminate musical form known as the Symphonic Poem.* Liszt's genius is still so much discussed that it is needless, as well as useless, to say anything on this head here; but, whatever the character and calibre of his genius as a composer may have been,

* Liszt, to whom French was far more a second mother-tongue than German, here uses the term "symphonic" in the French sense, as synonymous with "orchestral": it contains little or no allusion to the form of composition generally known as symphonic.

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he will long be remembered as a sturdy fighter for musical ideas, and as the most bounteous helper of his fellow-musicians. He was the most prominent figure in the Berlioz and Wagner propagandas. During Wagner's days of exile in Zürich Liszt helped him, not only with encouragement, but with all the money he could afford; and it is more than probable that at least a part of the famous 20,000 francs sent by Paganini to Berlioz as a token of admiration for his "Harold en Italie," and which resulted in the composition and dedication to Paganini of his "Romeo et Juliette" symphony, came out of Liszt's pocket. Certainly not a franc of it came out of Paganini's; but the avaricious and not over-scrupulous Italian was none the less willing to lend his name to the pious fraud, which was really an advertising dodge for himself, suggested to him by Jules Janin. But great men like Wagner and Berlioz were not the only ones helped by Liszt: he did much toward introducing Robert Franz to the Public by making and playing transcriptions of his songs. Indeed, it may be said that there is hardly a musician of prominence now living who does not owe Liszt a good turn of some sort.

Liszt's second concerto, less played and less widely known than his first in E-flat major, is a work perhaps still more characteristic of its composer. Had Liszt seen fit to give it a poetic or dramatic title, it might have been called a symphonic poem for pianoforte and orchestra. In this case its title might have been something like "The Life and Adventures of a Melody." The melody or hero of this poem in tones is announced at once on the wooden wind instruments (*adagio sostenuto assai*, in A major). Both its melodic cut and its harmonization are such as no one but Liszt ever imagined. It is a sort of wild musical moan and wail, accompanied by harmonies ever shifting in tonality. Soon the pianoforte throws over it a network of sonorous *arpeggj*, adorns it with the richest embroidery. A cadenza-like passage leads to a more brilliant, fitful motive in D minor, which is developed with great energy by both pianoforte and orchestra, until a third *allegro* motive in B-flat minor is introduced. Of any distinct musical form here it is impossible to speak, all is so fitful, kaleidoscopic,



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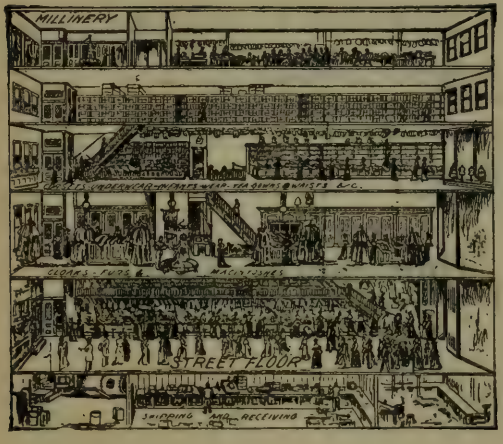
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and stormy. When the hurricane has blown over, a brief reminiscence of the wailing principal theme on the pianoforte leads to the announcement of a new melody on the strings: it is as if a second movement (*allegro moderato*, in E major) were beginning. But no, the pianoforte takes up once more the old moan, the melody emphasized by the 'cello, in D-flat major, interspersing its phrases with snatches of the new theme that has been just given out by the strings, until it at last develops the latter with ever-growing passionateness, then with magical effects of light and color. From this point onward the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description of musical form: of musical coherence even there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revelling his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the "Arabian Nights." It is its very daring and audacity that save it. And ever and anon the first wailing melody, with its unearthly chromatic harmony, returns in one shape or another, as if it were the dazzled neophyte to whom the magician Liszt were showing all these splendors, while initiating it into the mysteries of the world of magic, until it, too, becomes magical, and possessed of the power of working wonders by black art.

ENTR'ACTE.

Shakespere's "Romeo and Juliet" stands pretty high in the list of subjects that have been favorites with composers for musical treatment. Many operas have been written on this theme. Perhaps the earliest one on record is one by Josef Gottfried Schwanberg, brought out at Braunschweig in 1782, under the title of "Romeo e Giulia." Schwanberg was a composer of no great renown even in his own day. He was born in Wolfenbüttel in 1740, studied in Venice under Gaetano Latilla and Saratelli, and worked himself into the good graces of Johann Adolf Hasse, who gave him a deal



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of useful advice, and whom he ever afterwards took for his model in dramatic composition. On his return to Germany he was appointed Hof-Kapellmeister to the Duke of Braunschweig. What the fate of his opera was no one, probably, now knows nor cares; but he was one of the earliest men, if not the earliest, to set this subject to music for the stage.

His example was soon followed by Luigi Mareschalchi, who produced an opera on the same subject in Rome in 1789. Mareschalchi was a pupil of the great Padre Martini, and an opera composer of some popularity in his day. Next in the list comes "Giulietta e Romeo" (text by Giuseppe Foppa) by no less a composer than Nicola Antonio Zingarelli, which was brought out in Milan on Jan. 30, 1796. Zingarelli was a man of immense importance in his time,—the teacher of Vincenzo Bellini, the two brothers Ricci (of "Crispino e la Comare" fame), Mercadante, and several other noted composers. He was all-powerful in the musical world in Naples, after having been for some years *maestro di cappella* at the Sixtine Chapel in Rome. When Napoleon pronounced his son King of Rome, and ordered a "Te Deum" to be sung in the Sixtine Chapel, Zingarelli stoutly refused his services; for which piece of independence he got into almost endless complications with the French emperor, and had to go to Paris to extricate himself. Luckily, Napoleon remembered his music, and ended by pardoning him and giving him a pension. His "Giulietta e Romeo" came out, however, before these troubles: how much success it had no one now cares to look up.

The first opera on the subject that made a lasting name for itself was "Giulietta e Romeo" by Niccolò Vaccaj (text by the great Felice Romani), brought out at the King's Theatre in London on Oct. 31, 1825, and given in the following year in Milan. Vaccaj is now best known to singing-pupils for his excellent *vocalises;* but he was no small man in his day, and the third act of his "Giulietta e Romeo" had a rather curious fate. In 1830 the manager of the Teatro Fenice in Venice found himself in very

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uncomfortable straits: the new operas he brought out proved to be failures, and the public refused to come and hear the old ones. He called upon Bellini to help him out of the scrape, and do something to give tone to the box-office. Bellini accordingly set to work on a libretto by Romani, and in fifteen days turned out "I Capuletti ed i Montecchi," which had a triumphant success. It was given in the Théâtre-Italien in Paris on Jan. 10, 1833, and at the King's Theatre in London on July 20 of the same year. The great Rubini was cast for the part of Tebaldo (Tybalt), and the parts of Romeo and Giulietta were sung by the sisters Giuditta and Giulia Grisi. At the performances in Paris and London Pasta succeeded Giuditta Grisi as Romeo. Of this "Capulets and Montagues" of Bellini's Hector Berlioz writes as follows in his Mémoires: —

"Knowing well that I should not find in the capital of Tuscany that which only Naples and Milan led me to hope for, I hardly dreamt of hearing any music, when the conversation at the *table d'hôte* let it out that the new opera by Bellini (*I Capuletti ed i Montecchi*) was to be given. Much good was said of the music, but also very much of the libretto, which, considering the slight stock the Italians generally take in the text of an opera, surprised me strangely. Ah! Ah! here's an innovation! So, after so many wretched lyrical attempts on this fine drama, I am to hear a real opera of *Romeo*, worthy of Shakspere's genius! What a subject! How everything in it is planned for music! . . . To begin with, the dazzling ball at Capulet's house, where in the midst of a whirling throng of beauties, the young Montague sees for the first time the *sweet Juliet*, whose faithfulness will cost him his life; then those furious fights in the streets of Verona, over which the ebullient Tybalt seems to preside as the genius of wrath and revenge; that ineffable night-scene on Juliet's balcony, where the two lovers murmur a concert of sweet love, tender and pure as the rays of the moon, which guards them with a friendly smile; the racy buffooneries of the reckless Mercutio, the artless cackle of the old nurse, the serious character of the

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hermit, trying in vain to calm those waves of love and hatred whose tumultuous shocks resound even in his modest cell . . . then the frightful catastrophe, the intoxication of joy in death-grips with the intoxication of despair, voluptuous sighs turned to death-rattles, and at last the solemn oath of the two hostile families, swearing, too late, over the corpses of their hapless children, to quench the hatred that had poured out so much blood and tears. I ran to the Pergola theatre. The numerous chorus-singers who covered the stage seemed to me to be rather good; their voices sonorous and pithy; there were especially a dozen little boys, of fourteen or fifteen, whose *contralti* made an excellent effect. The *dramatis personæ* came on in order, and all sang out of tune, with the exception of two women, of whom one, *tall and stout*, filled the part of *Juliet*, and the other, *short and scrawny*, that of *Romeo*. For the third or fourth time, after Zingarelli and Vaccaj, to write Romeo once more for a woman! . . . But, in God's name, has it been decided that Juliet's lover must appear bereft of the attributes of virility? Is he a child, he who in three passes pierces the heart of the *furious Tybalt, the hero of fence*, and who afterwards, after breaking-in the doors of his mistress's tomb, with scornful arm lays the Count Paris dead on the steps of the edifice? And his despair when exiled, his dark and terrible resignation on hearing of Juliet's death, his convulsive delirium after drinking the poison; do all these passions usually germinate in the soul of an eunuch?

"Can it be that the musical effect of two females voices is best? . . . Then what is the use of tenors, basses, and baritones? Go and have all parts played by sopranos and contraltos; Moses and Othello will not be much stronger with a fluty voice than Romeo is. But one must make up his mind to it; the composition of the work will make up for it. . . .

"What a disappointment! In the libretto there is no ball at Capulet's house, no Mercutio, no garrulous nurse, no grave and calm hermit, no balcony-scene, no sublime monologue for Juliet on receiving the phial from

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the hermit, no duet between the banished Romeo and the grief-stricken hermit in his cell; no Shakspere, nothing; a misfit opera. And yet it is a great poet, it is Felice Romani, whom the nimminy-pimminy habits of Italian lyric theatres have constrained to cut so poor a libretto out of the Shaksperian master-piece!

"The musician, at any rate, has known how to render very beautifully one of the principal situations; at the end of one act, the two lovers, separated by main force by their enraged parents, escape for a moment from the arms that hold them back, and cry out: 'We will meet in heaven.' Bellini has written to the words that express this idea a phrase in quick time, passionate, and *sung in unison* by the two characters. Those two voices, vibrating together like a single one, the symbol of perfect union, give the melody an extraordinary force of impulse; and, either by the framing of the melodic phrase and the way in which it is brought in, or by the well-calculated strangeness of this unison which one is far from expecting, or else by the melody itself, I acknowledge that I was moved unexpectedly and applauded rapturously. Since then a singular abuse has been made of duets in unison."

But to return to Vaccaj and his "Giulietta e Romeo." Bellini's "I Capuletti ed i Montecchi" took the wind out of its sails considerably for some time, until it, in its turn, showed signs of waning. Then somebody conceived the idea of cutting off the fourth act from Bellini's opera — generally admitted to be rather weak — and tacking on the third act (remodelled) of Vaccaj's in its stead. In this form the opera had a new lease of life, and many of the greatest singers in the annals of the lyric stage have won laurels in it. Vaccaj's last act contains one gem of a very fine water,— Romeo's air, *Ah! se tu dormi, svegliati!* sung in the tomb over the inanimate body of Juliet. This air is one of the most ideally passionate melodies in all Italian opera. The late Erminia Rudersdorff used to tell an anecdote of her playing Juliet in this scene to the great Schröder-

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Devrient's Romeo. Juliet is discovered, as the curtain rises on the fourth act, lying in a state of coma on her bier: then Romeo comes on and sings his famous *scena*. Of course, Juliet has to remain motionless until the time for her awaking; and, as Mme. Rudersdorff said, it was no joke to get into a posture on the bier that could be kept up comfortably for fifteen minutes, or so. On the occasion in question she had done her best to make herself comfortable on her pasteboard tomb, and was looking forward to a longish period of inaction while Schröder-Devrient (Romeo) was singing her great air. What was her dismay when, stretched out there, dead, in full sight of the audience, Schröder-Devrient began to move the whole house to tears with her wonderful singing of *Ah! se tu dormi*, and at the same time kept slyly tickling her (Rudersdorff's) ear with a straw! Flesh and blood could hardly stand it, but it had to be gone through with: when Juliet came out of her trance, Schröder-Devrient (Romeo) had to undergo a lover's squeeze that nearly took all the breath out of her body.

An eye-witness once told the present writer of another curious incident in this famous scene. It was at the Théâtre-Italien in Paris: the great Malibran was the Juliet. The scene was so staged that Juliet's body was not exposed to public view: she lay *behind* a pasteboard tomb. Romeo came on, and sang (his or her?) *Ah! se tu dormi* in a way to bring tears to every sympathetic eye; but just before the moment when Juliet should give signs of returning vitality, the individual who told this story — happening to be in a stage-box, and thus looking at the stage at a different angle from most of the audience — saw the heel of a pint-bottle of brown stout gradually rise from the horizontal to the vertical over the edge of the tomb, and just at the spot where, a few seconds later, the head of the revived Malibran-Juliet appeared! *Honi soit qui mal y pense!*

Some French operas on "Romeo and Juliet" appeared some time before either Vaccaj's or Bellini's,— notably one by Dalayrac, in 1792. A goodly lot of others on the same theme have appeared and vanished from the stage. Manuel Garcia brought out one in New York in 1826. But the first real success after Bellini was reserved for Charles Gounod, with his "Roméo et Juliette" at the Théâtre-Lyrique in Paris in 1867. "Les

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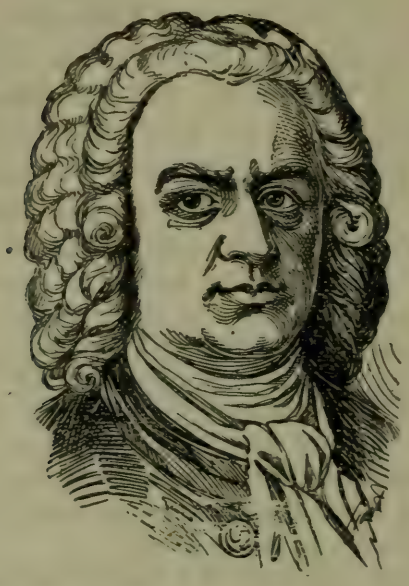
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Amants de Vérone," by Richard Yrvid (pseudonym for the Marquis d'Ivry), also made a tolerable success in Paris in 1878. Numerous German operas have also been written on the same theme; but none of them have lived.

Of compositions for the concert-room, based on Shakspere's play, Berlioz's "Roméo et Juliette" symphony holds the first place. But Joachim Raff, Woldemar Bargiel, Johan Severin Svendsen, and Tschaikowsky have also written overtures — more or less fantastic — to the great tragedy. In fact, did one not know how some other subjects had been worn threadbare musically, — say, for instance, forty-one distinct operas on "Didone abbandonata," — one might think that the two hapless Veronese lovers had been besung and beplayed more than enough!



Three Movements from Violin-sonatas. **Johann Sebastian Bach.**

(*Transcribed for String Orchestra by S. Bachrich.*)

I. *Præludium: Allegro* (*E major*) 3·4
II. *Adagio* (*C major*) 3·4
III. *Gavotte e Rondo: Moderato* (*E major*) 4·4

The first and third of these movements are taken from the third Partita for violin solo, in E major; the second, from the second Sonata for violin solo, in A minor. Bach's original titles and *tempo*-indications (as they stand in the edition of the Bach-Gesellschaft) are as follows: —

I. *Preludio* (*no indication of tempo*).
II. *Andante.*
III. *Gavotte en Rondeau* (*no indication of tempo*).

It thus appears that Bachrich has made a curious change in the title of the third movement: his "*Gavotte e Rondo*" (Gavotte and Rondo) is not a correct Italian translation of Bach's "*Gavotte en Rondeau*" (Gavotte in Rondo-form). Bach's title describes the movement exactly, which Bachrich's does not at all. The change from *andante* to *adagio* in the second movement is unimportant, as the ordinary Italian *tempo*-marks had a very different meaning in Bach's time from their generally accepted meaning now. For instance, the favorite soprano aria, "Mein gläubiges Herze"

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Bach wrote six solo sonatas (three of them are called Partitas) for violin, and six for violoncello. The title-page of one of the autograph MSS. runs: —

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PARS 2.

VIOLONCELLO SOLO / SENZA BASSO
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In spite of these apparently plain titles, some excellent Bach authorities are of the opinion that Bach intended to have these sonatas accompanied on the clavichord. But Mendelssohn and Schumann wrote pianoforte accompaniments to the great Chaconne from the second Violin Partita (fourth Sonata), and Schumann continued his work through several whole sonatas. Because Bach wrote a composition without a bass is no absolutely conclusive evidence that he meant to have it played without one; for he was in the habit — universal in his day — of leaving a considerable portion of his compositions unwritten, and the clavichord in his day was looked upon as a matter of course in almost all combination of instrument.

The work Bachrich has done on these movements in transcribing them for string orchestra is much of the same nature as that done by Mendelssohn aud Schumann in writing accompaniments to the Chaconne. It is supplying the violin part with an accompaniment in full harmony.

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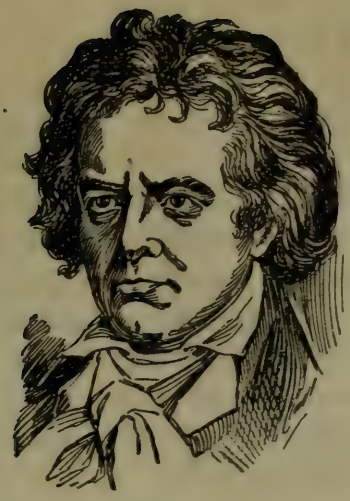
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Symphony No. 4, in B-flat major, Op. 60. **Ludwig van Beethoven.**

I.	*Adagio* (*B-flat major*)	4-4
	Allegro vivace (*B-flat major*)	2-2
II.	*Adagio* (*E-flat major*)	3-4
III.	*Allegro vivace* (*B-flat major*)	3-4
	Trio: Un poco meno allegro (*B-flat major*)	3-4
IV.	*Allegro ma non troppo* (*B-flat major*)	2-4

Ludwig van Beethoven was born in Bonn on Dec. 16 (probably), 1770, and died in Vienna on March 26, 1827. His father Jean and his grandfather Ludwig were musicians in the court band of the Elector of Cologne at Bonn. His mother, Maria Magdalena Keverich, was daughter of the head cook at Ehrenbreitstein. He began to study music at the age of four under his father, a harsh teacher, but apparently well persuaded of his son's talent. He was taught the ordinary branches and a little Latin at a public school, but left it at thirteen. When nine years old, his musical education was put into the hands of Pfeiffer, a tenor at the Bonn opera. He studied the organ under van den Eeden, organist of the court chapel, and Latin, French, and Italian under one Zambona. In 1781 he studied also under Christian Gottlob Neefe, van den Eeden's successor. In 1783

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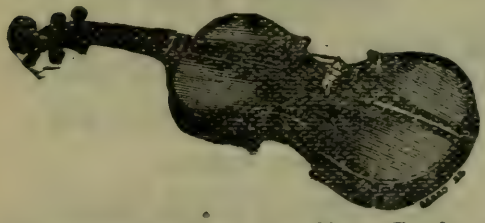
Director.

he was appointed cembalist in the orchestra, without salary, and in 1784 second organist, with a salary of about $63.30. In 1787 he spent about three months in Vienna, taking lessons of Mozart. In 1788 he entered the orchestra of the new National Theatre in Bonn as second viola, having studied the violin under Franz Ries some years before. His circumstances at this time were almost desperate. His mother and his only remaining sister had died, his father had become a confirmed drunkard, and he was wretchedly poor. In 1790 and 1792 Joseph Haydn passed through Bonn on his way to and from London, and praised a cantata of Beethoven's in the highest terms. This determined the Elector to send him to Vienna to study. He accordingly went there at the age of twenty-two. He began studying counterpoint under Haydn, using Johann Joseph Fux's "Gradus ad Parnassum" as the text-book; but he was dissatisfied with his own progress, and secretly took extra lessons of Johann Schenk. Haydn soon considered him as quite fitted for the greatest undertakings, and voluntarily transferred his own mantle, as it were, to the young man's shoulders. In 1794 Beethoven continued his contrapuntal studies under Johann Georg Albrechtsberger, and took violin lessons of Ignaz Schuppanzigh.* He also had the advantage of Antonio Salieri's advice in Italian vocal composition, and of Aloys Forster in quartet writing. He first became known as a pianist at the musical parties of Prinz Lichnowsky and Baron von Swieten; but his compositions began to win him fame, if only in a rather small circle at first. He first came before the public on March 29, 1795, with his first concerto, in C, at a concert at the Burg-Theater.

In 1796 he played also in Nuremberg, Prag, and Berlin, but soon returned to Vienna. In 1798 he again visited Prag, giving two concerts there. In this year also he met Joseph Woelfl, the pianist, and had a friendly rivalry with him. Hitherto he had only produced pianoforte and

* His reverence for this teacher, who was first violin in Prince Rasumoffsky's private quartet, by which almost all Beethoven's chamber compositions for strings were first tried over, was afterwards expressed in his canon for voices, to the words: "*Schuppanzigh ist ein Lump!*" (Schuppanzigh is a blackguard!)

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chamber music; but with the last year of the century, 1800, came his first symphony in C major. In 1801 Karl Czerny began to take lessons of him. In this year, too, his deafness, which had made itself felt in 1798, began to trouble him seriously, and made rapid progress. From this time to his death his productiveness was astonishing, especially so when we consider the extreme slowness with which he composed. With the exception of Spontini and Meyerbeer, Beethoven was probably the most laborious composer that ever wrote. He would make almost endless preliminary sketches for nearly all his important works; and one of his peculiarities was that his hard work in composing, his continual retouching and remodelling, was not merely on the working-out and development of a composition, but largely on the formation of the very themes themselves. His self-critiscism was ever vigilant and inexorable. He seldom retained a theme, or melody, in the shape in which it first came to him. Indeed, his voluminous note-books show that many of his finest themes were commonplace and even vulgar in the form in which he first wrote them down, and that it was only after the most arduous process of retouching that they were made to assume the noble shape in which we know them. The immense difficulty he had in satisfying himself is also evidenced by some of his admittedly weaker works, occasional compositions like, for instance, "Der Glorreiche Augenblick," op. 136, written for the Congress of Vienna of 1814. In this, and in some other works written under similar conditions, one sees, not so much that his genius nodded as that he had not time to lick his cubs fully into shape. Like the condor, his genius needed a certain space to *run* in before it could launch itself upwards in lofty *flight*. He himself admitted that each one of his greatest works all but killed him in the writing: it was as if they would "pluck out brains and all!"

As a composer, Beethoven is notable, besides his genius, for his magnificent extension and expansion of the sonata-form (the form of the symphony, concerto, sonata, quartet, etc.) which had been established by Haydn; for

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his quickening the *tempo* of the *minuet* until it became the *scherzo;* above all, for his first giving the fullest and most poignant expression to human *passion* in music. His style was marked by few, if any, mannerisms, perhaps his most noteworthy peculiarity in this respect being his absolutely unique way of working up a climax. His grand *crescendos* almost always get to the *fortissimo* some measures before the real summit of the climax is reached. This *fortissimo* seems to breathe nothing but the blind, inarticulate fury of passion for a few measures, before it becomes sane and articulate with the triumphant entrance of the theme toward which he has been striving through the whole *crescendo.*

Of this fourth symphony of Beethoven's Berlioz writes: —

"Here Beethoven wholly abandons the ode and the elegy* to return to the less exalted and sombre, but perhaps no less difficult, style of the second symphony. The character of this score is generally lively, nimble, gay, or else of a celestial sweetness. If we expect the meditative *adagio,* which serves for its introduction, the first movement is almost wholly given up to joyfulness. The theme in detached notes, with which the *allegro* opens, is nothing but a canvas upon which the composer afterward spreads out other more real melodies, which thus render the apparently principal idea of the beginning an accessory. This artifice, although fertile in curious and interesting results, had already been equally felicitously employed by Mozart and Haydn. But we find in the second part of the same *allegro* a really new idea, the first measures of which captivate the attention, and which, after having led the listener's mind through mysterious developments, strikes it with astonishment at its unexpected termination. Here is in what it consists: after a rather vigorous *tutti* the first violins, picking the first theme to pieces, begin a *pianissimo* dialogue with the second violins, which leads to some holds on the chord of the dominant seventh in the key of B-natural; each one of these holds is interrupted by two measures of

* Referring to the "Eroica" symphony, No. 3, in E-flat major. W. F. A.

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silence, filled out only by a light *tremolo* of the kettle-drums on B-flat, the enharmonic major third of the fundamental F-sharp. After two apparitions of this nature, the drums are silent, to let the strings gently murmur other fragments of the theme, and lead by a new enharmonic modulation to the chord of the sixth and fourth of B-flat. The kettle-drums, entering then on the same note which, instead of being a leading-note as it was the first time, is a true tonic, continue their *tremolo* for twenty measures or so. The force of tonality of this B-flat, very imperceptible at first, becomes greater and greater as the *tremolo* is prolonged; then the other instruments, strewing their path with little unfinished bits of phrases, lead, together with the continuous roll of the drums, to a general *forte* in which the triad of B-flat at last establishes itself in the full orchestra in all its majesty. This astounding *crescendo* is one of the best invented things we know of in all music. You can hardly find its match except in the one that ends the famous Scherzo of the C minor symphony. And this latter, in spite of its immense effectiveness, is conceived on a less vast scale, setting out from *piano* to arrive at the final explosion without departing from the principal key; whereas the one whose onward progress we have just described starts from *mezzo-forte*, loses itself for an instant in *pianissimo* beneath harmonies, the coloring of which is constantly vague and undecided, then reappears with chords of a more determinate tonality, and bursts forth only at the moment when the cloud that veiled this modulation is wholly dispelled. It is like a river whose tranquil waters disappear all of a sudden, and only come out of their underground retreat to fall with a roar in a foaming waterfall.

"As for the *Adagio*, it baffles analysis It is so pure in form, the expression of its melody is so angelic and of such irresistible tenderness, that the prodigious art with which it is done disappears completely. You are seized hold of, from the first measures, by an emotion which becomes in the end overwhelming in its intensity; it is only in the works of one of the giants of poetry that we can find a point of comparison with this sublime page

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of the giant of music. Indeed, nothing more resembles the impression produced by this *Adagio* than that which we experience in reading the touching episode of Francesca da Rimini in the *Divina Commedia*, the recital of which Virgil cannot hear *without weeping in sobs*, and which, at the last verse, makes Dante *fall, as a dead body falls.* It is as if this movement had been sighed by the archangel Michael, one day when in a fit of melancholy he stood contemplating the worlds from the threshold of the empyrean.

The Scherzo consists almost entirely of phrases in binary rhythm, forced to enter into combinations in 3-4 time. This means, which Beethoven frequently made use of, gives much vigor to the style; the melodic cadences thus become more piquant, more unexpected; and besides, these syncopated rhythms have in themselves a very real charm, if one difficult to explain. One is pleased to find the metre, thus ground up, turn out entire at the end of every period, and the sense of the musical discourse, suspended for a while, reach nevertheless a satisfactory conclusion, a complete solution. The melody of the Trio, given to the wind instruments, is deliciously fresh; the *tempo* is a little slower than that of the rest of the Scherzo, and its simplicity stands out in still greater elegance from the opposition of little phrases that the violins throw across the wind instruments, like so many charming attempts to tease them. The Finale, gay and sparkling, returns to the ordinary rhythmic forms; it consists of a jingling of scintillating notes, in a continual chattering, interrupted nevertheless by a few harsh and savage chords, in which the choleric outbursts we have already had occasion to notice in the composer, still show themselves."

This symphony was written in 1806, and dedicated to Count von Oppersdorf. Its first performance was given in Vienna, in March, 1807, at a concert got up for Beethoven's benefit, the first, second, and "Eroica" symphonies being also on the programme,— two hours and a half of solid orchestral music! Except by a small circle of admirers, it was quite as badly received as the "Eroica" itself, and was very severely criticised. Now it is universally looked upon as a model of perfection.

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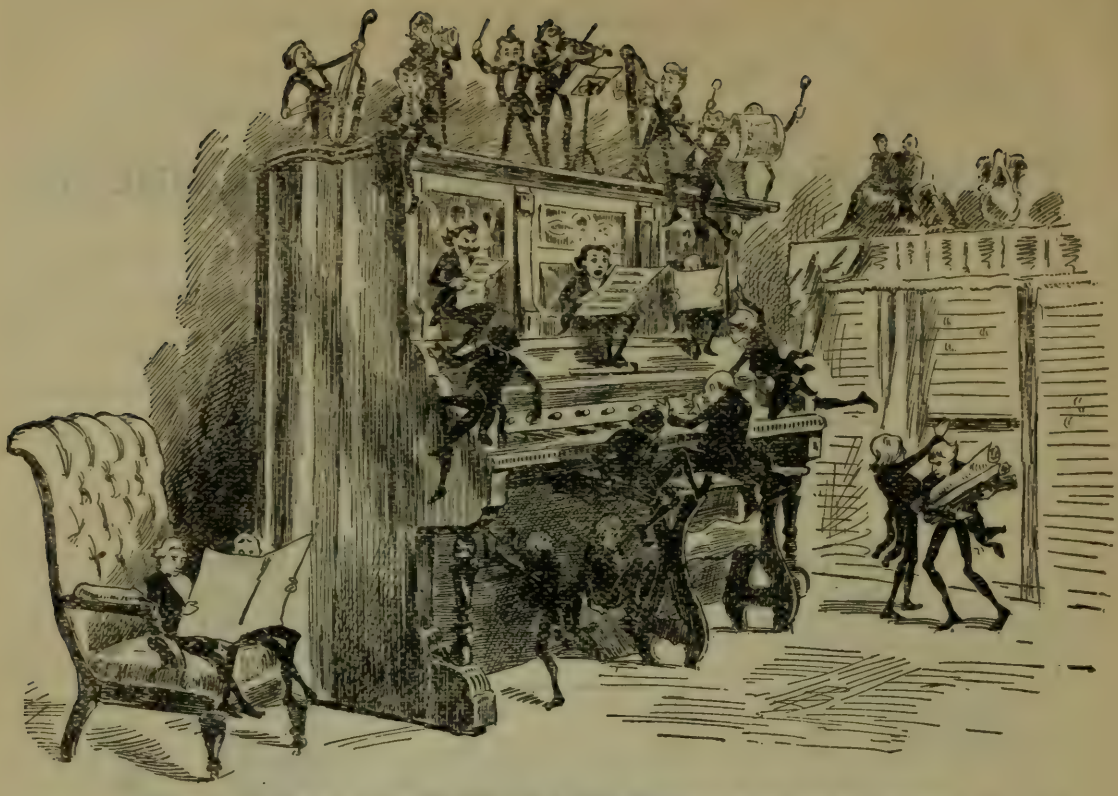
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Haydn – – – – Symphony in C minor, No. 9 (B. & H.)

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II. Andante cantabile (E-flat major) - - - 6-8
III. Menuetto (C minor) - - - - - - 3-4
Trio (C major) - - - - - - - 3-4
IV. Finale: Vivace (C major) - - - - - 2-2

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III. Tema con variazioni: Andante (A major) - - 2-4
V. Perpetuum mobile: Vivace (F major) - - 4-4

Antonin Dvorak – – – – – Scherzo Capriccioso, Op. 66

Allegro con fuoco (D-flat major) - - - - 3-4
Trio: Poco tranquillo (D major) - - - - 3-4

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Maestoso (*E minor*) 4-4

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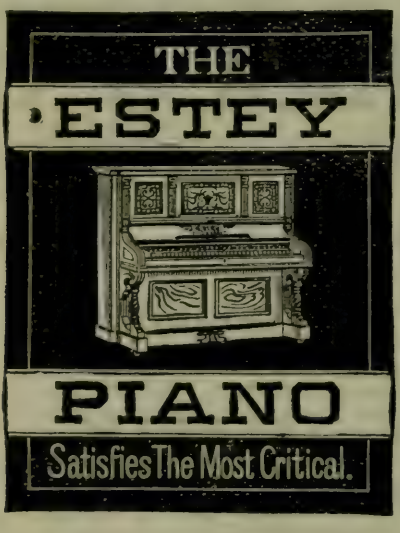
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carried out at some length, a new phrase, first appearing in the violins in octaves, seeming at first like a "first subsidiary," but soon showing itself to be of far greater importance than a subsidiary theme can claim in compositions which hold fast by the classic form. It is really a natural melodic outgrowth of the first theme itself, and, for the development of the work, must be considered as really part and parcel of it. Its passionate character well fits it for a "dramatic" companion to the stern parent theme. The relationship of these two phases is somewhat interesting technically. The first one, given out by the brass, has something of the vague tonality of the old modal writing of the fifteenth and sixteenth centuries,—a character which is made all the more prominent by the grim cadences on the strings that come after it. The second phrase belongs wholly to our modern tonality, and has that expression of personal, individual emotion that came into music with the discovery of our modern tonal system. Here is a juxtaposition that is in itself dramatic! These two phrases — the one stern, forbidding, and impersonal, the other full of passionate human feeling — are played off against each other, in coherent musical development, for some time, a more *cantabile* second theme gradually growing into being (its relationship with the second phrase just mentioned is not to be overlooked), and more and more asserting its supremacy. Exactly where the "working-out" begins were hard to say: the sheer development of the first and second themes has had much of the character of working-out, and the old landmarks of the sonata-form (which is also that of the overture) have been to a great extent

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obliterated. Still, the spirit of the form is unmistakably there. One finds it in the return of the first theme at what should normally be the beginning of the "third part." Indeed, the working-out proper is rather concise, and the return of the first part of the overture singularly regular for a composition so freely planned out. One feels, as has already been said, a sympathy with the sonata-form, without any predetermined intention of following its dictates to the letter. The overture is scored for the classical "grand orchestra," with trombones, big drum, and cymbals, but without bass-tuba, bass-clarinet, English horn, or any of the unusual instruments that go to make up the modern "Wagnerian" orchestra. It is especially noticeable, too, that the stronger brass instruments (trumpets and trombones) have been reserved for special effects, and often do not figure at all in *fortissimo* passages. In this the composer has followed both Beethoven and Wagner in one of their most characteristic veins in instrumentation.

Recitative, "Der Hoelle selbst will ich Segen entringen," and Aria, "Liebe ist die zarte Bluethe," from "Faust," Act I., Scene 2. Louis Spohr.

Louis Spohr was born at Braunschweig on April 5, 1784, and died at Cassel on Nov. 22, 1859. His father was a physician; and, when the young Louis was two years old, the family moved to Seesen. Louis gave early signs of extraordinary musical talent; and his parents, both of whom were musical, soon determined that he should be educated for the musical profes-

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sion. The instrument chosen was the violin. He was sent to Braunschweig, to study under Maucourt, an excellent violinist in the orchestra there, and made such rapid progress, both on the violin and in composition, that in 1796 he played a concerto of his own before the ducal court. The Duke of Braunschweig took a lively interest in him, and in 1798 he joined the court orchestra. In 1801 he began to study under Franz Eck, then the most notable violinist in Germany; and next year the duke gave him a pension, which enabled him to accompany Eck on a trip to Russia. The two passed eighteen months together at Moscow, after which Spohr returned to Braunschweig, where he continued his studies until 1804. In this year he made his first professional tour through Prussia and Saxony, with immense success wherever he appeared. In 1805 he accepted the position of Conzertmeister at Gotha. Soon after settling here he married Dorothea Scheidler, then the most famous harp-player in Germany. In 1807 he made a second concertizing tour, and with such success, notably in Vienna, that his reputation as a violinist became European. In 1813 he became Kapellmeister at the Theater an der Wein in Vienna, for which house he wrote his opera, "Faust." It was probably his disappointment at its not being produced there that induced him to throw up his post as Kapellmeister in 1817. He immediately set out on a concert-tour with his wife through Italy, where his playing created the greatest enthusiasm. In Venice he played a *sinfonia concertante* of his own with Paganini, continuing his trip to Milan, Florence, Rome, and Naples. On his return through Switzerland

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to Germany in 1818 he was appointed Kapellmeister at Frankfort-on-the-Main. In 1819 he visited Paris and London, his success, especially in the latter capital, increasing his already great reputation. In 1822 he settled in Cassel, where he was appointed Kapellmeister, and which continued to be his home until his death. For a long time he exerted a strong influence upon music in Germany, being one of the best orchestral conductors in the country. He was in great demand as a conductor of musical festivals both in Germany and England. His first wife died in 1834. His second wife was a pianist of some fame.

Spohr was a master in almost every form of composition, and the list of his works is unusually long. He reached his 154th opus-number, besides writing several large and important works (operas and oratorios) which were not numbered. Together with von Weber, he is to be regarded as one of the chief founders of German Opera. His "Jessonda" (1823) was the first German opera with accompanied recitatives instead of spoken dialogue, being brought out in Cassel three months before Weber's "Euryanthe," in which the spoken dialogue is also replaced by recitative, and which was produced in Vienna. Spohr's style is in general more notable for grace and perfection of form than for strength. His operas long held the stage in Germany, and he was one of the very few composers since Handel who were notably successful in oratorio.

The opera of "Faust" was first given at Frankfort-on-the-Main, in 1818. The libretto (by J. C. Bernhard) is not based on Goethe's play, the first



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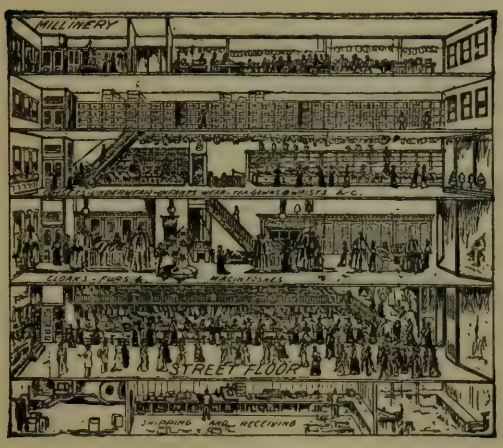
part of which was published in 1805, but follows the popular legend more closely. It is by no means a good libretto, and has stood much in the way of the opera's holding the stage. In 1852 Spohr went to London to adapt the work for the Italian stage, writing recitatives to take the place of the spoken dialogue. It was given in this new version with enormous success at Covent Garden under his own direction, with Castellan, Tamberlik, Ronconi, and Carl Formes in the leading parts.

The air given at this concert is sung by Faust (*baritone*). He and Mephistopheles have just come out from a ball and banquet in Strassburg. He is sick of such frivolous pleasures, and summons Mephistopheles to take him where misfortune is, that he may alleviate it, and so cheat hell. Mephistopheles at first laughs at him, then expostulates with him, at last leaves him submissively. As soon as Mephisto has gone, Faust sings the recitative and aria, the text of which is as follows: —

"I will wrench blessings out of hell itself, and its power shall obey my command! It shall bring virtue its reward; its curse shall one day strike only me! if love will but give me sweet joys: then is the goal of earthly life reached.

(*Aria.*) "Love is the tender blossom that, budding with sweet magic perfume in our hearts, calls us to gentle joy. Love blossoms in Röschen's arms, in her fair bosom; there will I warm myself to happiness and — to the delights of heaven.

"But of what am I rashly thinking? the blessing of heaven flees me;



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serpents hiss up from the abyss, and the power of the hellish night slyly thwarts my joyous endeavor! But the bonds of love can appease even the horrible sneers of hell.

"Love is the tender blossom that, with sweet magic perfume, calls down upon us the goodness of heaven itself."

ENTR'ACTE.

No clear conception can be gained of the clear relation of Music to the rest of our faculties, and no sort of explanation can be given of its position in the world, unless we are careful to separate what may be termed the accidents of its history from its essential characteristics. As a matter of fact, its employment by civilized man was, till comparatively recently, almost entirely in connection with words. This was to be expected, until the development of the art and its instruments should have reached an advanced point. The voice — man's first and most natural instrument — is also the organ of speech, and speech arrived at high (in Greece the highest) development while Music's full powers were wholly undreamed of. What wonder that the hymn should "rule the lyre" — that speech called up the budding art to add charm and emphasis to words and held it under an imperious sway? But the historical connection between Music and Poetry has led many to suppose that this is the ideal condition, and will be more than ever realized in

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the future. The view that Poetry and Music should unite, each at its highest, and that the period of possible independence is the passing and less valuable stage, is almost invariably connected with the idea that the germs of the two arts started together. My view is of course the reverse, that the musical instinct existed long before coherent intellectual conceptions were possible, and that Music, having passed through a long and imperfect stage of tutelage, breaks forth in the fulness of her unfettered strength, still indeed a possible ally of Poetry, but insisting everywhere on her own inalienable rights. I will not trench here on the subject of the actual objective union of the two arts, which we shall consider in the chapters on Song and Opera: but this will be the place to examine somewhat further the question of the general relationship between these so-called sister-arts. It is here that I think the question of origin becomes of extreme importance. If the germs of musical emotion are traced back through thousands and thousands of organisms to ages far beyond the more distinctly intellectual conceptions of Poetry, we shall be led to regard very differently the attempted connections and mutual intrepretations of the two arts in their developed forms. I am not claiming greater intrinsic value for musical emotions, only a longer history; and in this respect their position among our artistic feelings may be compared to that of the deep sea-currents, part of the same ocean as the waves above, but not in obvious close connection with them or a guide to their pace and direction.

Not that I would ignore the immense scope of the sense of analogy in the

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emotional region. Even in the absence of inherent connection, the fuller vitality resulting from a powerful stirring of one part of our emotional nature seems often to quicken all the higher faculties and susceptibilities, and in this way might often give rise to associations between them. But though subjective affinities of course exist between many deep impressions and emotions of the same being, it is not enough realized how different these are from interpretations or translations. Words are, in a general way, so closely interlocked with ideas, that it seems a kind of necessity of thought to crystallize all impressions by their means; and Poetry, being the art of words *par excellence*, is vaguely regarded as a natural mine of conceptions and metaphors suited to all emotional experiences, and able to embody all lofty reality.

The very attempt to express one thing in terms of another often seems to give the kind of relief that one gets from bodily change of posture; for the dwelling on anything wholly within its own region is apt to produce a kind of mental pins-and-needles. But there is a distinct danger of mistaking this sort of mental relief for fresh knowledge, and of ignoring the point at which impressions become ultimate through a true differentiation of our faculties. A man who calls Milan Cathedral a marble poem, or conceives of his *fiancée* as a female poem, does what is quite justifiable but not instructive; for he does not really judge these objects, either as a whole or in detail, by reference to Poetry. The secret of the uniformities he is dimly conscious of lies in the furthest depths of his own being, and is not

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penetrated by imaginary identifications of widely varying impressions; young ladies and cathedrals not being really poems any more than cathedrals are young ladies. Similarly there is no harm in calling a picture a symphony, as long as it is recognized that such uniformity as is felt consists in the most general attribute of harmonious beauty, the manifestation of which in the one case throws no light on that in the other. Though one hears people talk of such and such a picture being "like music," no one, I suppose, was ever so bold to say that a picture, or a part of a picture, was like a particular modulation from C to E minor; and it is this, and things like this (not technically known, but felt), which give the true artistic musical pleasure, as distinct from general and suffusive feelings of admiration, excitement, or awe.

And these remarks will apply at once to the "instrumental poems" which we hear so much about. On this subject the modern theories have made Beethoven the inevitable centre of dispute. It is a real distress that the bone of contention should be the music in love of which all are so profoundly one. When I read anything written with so much insight and reverence as the paper written on that music contributed some years ago by Mr. Dannreuther to *Macmillan's Magazine*, I vividly feel, "*Amicus* Dannreuther;" but again some of his remarks in that very paper — as that Beethoven's later music preaches "depreciation of self and negation of personality" — compel me to add "*major amicus* Beethoven," and to recognize that any attempt at mutual comprehension is hazardous. It is not

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necessary to repeat what has been already said as to the supposed poetical basis of great instrumental works. The "poetical conceptions" have almost always to be guessed at; for to say, as Mr. Dannreuther does, that where not avowed they are implied, is simply to beg the question. But even had Beethoven always, instead of extremely seldom, hinted at such things, and even had he never, instead of frequently, complained of their discovery by others, I should say the same.

The reference to some analogue in another region may, as we saw, have been occasionally an interest and a convenient verbal outlet to Beethoven as to others: two melodic parts may seem to sustain a dialogue or a dispute, storm and struggle may yield to calm and sunshine, Fate may knock at the gate: but the whimsical absurdities which result in attempts to press home and follow out such fancies, even in the comparatively few cases where they seem momentarily obvious enough to be interesting, show what an unessential luxury they are. And are we poorer instead of richer if our worlds are multiplied? Are we bound to catch the echoes of the visible world in all we hear? For it must be noticed that even such descriptive analogies as can be plausibly adduced are not in any special sense poetical, but only of some external or human significance: there is no poetry in such isolated conceptions as grief or triumph, appeal and response, storm and calm and moonlight, and the rest. And indeed the tendency I have been discussing seems to me as damaging to the idea of Poetry as to that of Music. It would almost seem as if those who so speak conceived

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of poetry only in unformed and unrelated streaks and patches, and not in its truly artistic aspects. Poetry differs indeed from music in drawing its subjects from life, but that does not mean that all life is poetry, any more than all sounds are music: and the greatest poetical artist, in discovering and drawing forth the latent harmonies of human and natural relations, exercises an imaginative faculty as much beyond the crude suggestions of programme "analysis" as the composer who draws forms of unparalleled beauty from his meaningless six octaves of notes.— EDMUND GURNEY, *The Power of Sound.*

The Chinese have a music that we find abominable, atrocious; the Chinaman sings as dogs yawn, as cats hawk when they have swallowed a fish-bone; the instruments he uses to accompany the voice seem to us veritable instruments of torture. But he at least respects his music, such as it is, he protects the remarkable works Chinese genius has produced; whereas we have no more protection for our master-pieces than horror of monstrosities, and with us the beautiful and the horrible are equally abandoned to public indifference.

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own language; they do not violate its accentuation, and they observe the rules of its prosody. It was the same with us, too, twenty-five years ago; to-day, in consequence of our mania for topsy-turveying everything according to the whim of everybody, it seems for the most part as if our singers in Europe sang in Chinese.— HECTOR BERLIOZ, *A travers Chant.*



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III.	*Menuetto* (*C minor*)	3-4
	Trio (*C major*)	3-4
IV.	*Finale: Vivace* (*C major*)	2-2

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written for Salomon's concerts in London. The form of the first movement is singularly concise: an energetic phrase is announced by the strings and wind in unison and octaves, answered by a softer phrase in the strings in full harmony. These two phrases make up what is to be considered as the first theme, which is briefly developed, yet in an imitative, contrapuntal fashion that almost smacks of working-out, until a lighter second theme comes in in the relative E-flat major. This, in turn, is developed, until some passage-work, with a return of the first figure, brings the first part of the movement to a close. Compared with this short first part, the free fantasia is long and elaborate for Haydn. The fiery first phrase so occupies the field toward the end that the composer evidently thought it useless to bring it back in the original key at the beginning of the third part, which really begins with the second phrase. From this point the further development of the movement is quite regular, the second theme returning in C major (as it ought to), and the movement closing in that key.

The slow movement is planned on the form of a free *rondo* with variations. The rondo-form is, to be sure, only hinted at; but there are certain points in the development — which is, upon the whole, very brief — that prevent the movement's being considered as a theme and variations, pure and simple.

The *minuet* and *trio* are in the most concise form possible: no indications of *tempo* are given in the score. The *trio* is wholly for 'cello solo, with accompaniment of strings *pizzicati.*

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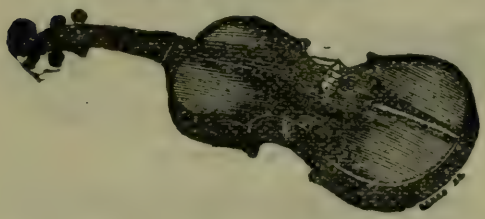
The *finale* is a brilliant movement of a more contrapuntal character than is usual in the last movements of Haydn's symphonies, and with far less of the rustic dance spirit. The whole symphony is remarkable for the snug, concise form of all its movements. Its title to being considered one of the "great" symphonies rests more on the character of its themes and their treatment than on its length.

Two Movements from Suite No. 1, in F major, Op. 39. **Moritz Moszkowski.**

III. Tema con variazioni: Andante (A major) 2-4
V. Perpetuum mobile: Vivace (F major) 4-4

Moritz Moszkowski was born at Breslau, on Aug. 23, 1854. He first studied music in his native city, then at the Conservatorium in Dresden. Thence he went to Berlin, where he entered Stern's Conservatorium and Kullak's Akademie, at which latter establishment he continued for some years as teacher of the pianoforte, after his own course of studies was completed. He gave his first public concert in Berlin in 1873, and has since appeared there as a pianist, as well as in Paris, Warsaw, and other cities. He is best known as a composer of pianoforte music, although he has also written not a little for orchestra. His most important works are his "Jeanne d'Arc" symphony (a movement of which, "Entry into Worms," has been played in this city), two suites for orchestra, a concerto for pianoforte, and another for violin. Besides these he has written a large amount

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of pianoforte music in smaller forms, and some songs. The general opinion seems to be that his later works hardly sustain the brilliant reputation his earlier compositions won for him.

The suite from which the two movements played at this concert are taken is dedicated to the London Philharmonic Society. The theme of the first of the movements given (the third in the suite itself) reminds one strongly, if not quite by its melody, yet by its rhythm and general character, of a once favorite Russian song known throughout Germany as "Der rothe Sarafan," on which Thalberg wrote one of his earliest sets of variations for the pianoforte. It is an excellent example of Moszkowski's characteristic melodic style, and of a certain chromatic element in his harmony which reminds one somewhat of Spohr. The variations that follow are of various sorts. The first one (*un poco più mosso*) is essentially contrapuntal, the strings varying the theme alternately with the wood-wind and horns. The second variation (*un poco più mosso*) is a *bravura* variation for the first violins, supported by *pizzicato* chords on the other strings, and a tenor *obligato* melody played by the clarinet in its lower register. The third (*allegro con spirito*) is a brisk, chattering movement, and the fourth (*allegretto con moto*) a *bravura* variation for the flute, written in the old *salon* style, and accompanied by the strings. The fifth variation is an Hungarian "Lassan" and "Friska," beginning solemnly in A minor (*lento maestoso*, 4-4 time), breaking out after a while into a sudden *allegro fuocoso*, *poco a poco ancora*, and then falling back into its original solemn measure.

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The sixth variation is in the form of a *cantilena* for the violins, in the accompaniment of which the harp plays a prominent part. The seventh variation (*allegro scherzando*, in A minor, 2-4 time) is for all the strings *pizzicati*, one or two wind instruments coming in now and then with a long sustained note. The eighth and last variation (*un pochino più lento del tema*, in A major) presents the theme itself once more, little varied, but somewhat more developed and extended than at first, and with some changes in the harmony.

The second of the two movements given (the *finale* of the suite) adds one more to the already longish list of "Perpetual Motion" movements. Paganini wrote one, Weber wrote one; and who not else? As its title implies, it is pervaded almost throughout (why almost, Mr. Moszkowski, and not entirely, if motion is to be really perpetual?) by a restless, scurrying figure in sixteenth-notes, now in the strings, now in the wood-wind, and anon in both. It is a favorite *bravura* show-piece for virtuoso orchestras.

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Scherzo Capriccioso, Op. 66 **Antonin Dvorak.**

Allegro con fuoco (*D-flat major*) 3-4
Trio: Poco tranquillo (*D major*) 3-4

This composition, well entitled *capriccioso*, is noteworthy for its rapidly shifting tonality. The first phrase of its principal theme is announced by two horns alone, in B-flat major, in which key a little free preluding goes on in various parts of the orchestra, when suddenly the theme bursts forth in the full orchestra in D-flat major, its first phrase, however, ending with a modulation to B-flat minor. In this key the second phrase begins, but ends with a modulation to A-flat major, thus leading to the third phrase (which is but a repetition of the first) in the tonic, D-flat. Soon a light, dancing second theme is introduced in G major, but passes on to A major and other keys almost as soon as its tonality has been established. With

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the return of the first theme we get back again to B-flat major and D-flat major; but, in the course of some quite elaborate working-out, the tonality shifts about as capriciously as before.

What is essentially the *trio* of the piece begins in D major with a more tranquil theme for the English horn. This theme is carried out almost wholly by the wind instruments, against a wavering A in the violins, until another theme in B minor sets in, in the strings, flutes, and oboes, and is worked out at considerable length, with various shiftings of key.

The *trio* is followed, not by a repetition of the *scherzo* in its original shape, as would be the regular form, but by a sort of free fantasia, in which themes from both the *scherzo* and *trio* go through a new process of working out, until the *scherzo* itself returns as at the beginning of the composition. It, in turn, is followed by a longish *coda*, which gradually works up to a rushing climax, ending with the utmost brilliancy in the tonic key of D-flat major.

The work is scored for very full modern orchestra, with English horn and bass-clarinet added to the usual wood-wind, with the full complement of brass, kettle-drums, bass-drum, cymbals, and triangle, and harp. But this full orchestral panoply is used for the most part only in *fortissimo* passages. The instrumentation is in general distinguished quite as much for its variety as for its fulness.

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Twenty-second Rehearsal and Concert

Friday Afternoon, April 14, at 2.30.

Saturday Evening, April 15, at 8.00.

PROGRAMME.

Schumann - - - - - - - -	Overture, "Manfred"
Brahms - - - - - - -	Concerto for Violin, in D major
F. B. Busoni - - - -	Symphonic Tone Poem (Manuscript) (First time.)
Weber - - - - - - - - -	Overture, "Oberon"

Soloist, Mr. FRANZ KNEISEL.



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PROGRAMME.—Wednesday Afternoon, April 26.

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Si tra i ceppi, ... *Handel*
Wer sich der Einsamkeit, ergiebt, *Schubert*
Waldesgespräch, } . *Schumann*
In der Fremde, }
Dichterliebe (1, 2, 3), }

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When she answered me.
Patrick Sarsfield.
Sweet Isle.
The Battle Hymn.
The Zephyrs blest.

Old Hungarian Melodies adapted by Francis Korbay.

Mid the Cornfields.
Marishka.
Shepherd, see thy horse's foaming mane.

PROGRAMME.—Saturday Afternoon, April 29.

Beglückte Heerde, . . . *Bach*
Vittoria, ... *Carissimi*
Feldeinsamkeit, ... *Brahms*
Der Engel, ... *Wagner*
Ein Ton, ... *Cornelius*
Gute Nacht, } . *Batison Haynes*
Weep ye no more, }
Hey! Nonny No! }

Ancient Melodies of the British Isles, arranged by Arthur Somervell.

Floodes of Teares, } . . *English*
The Three Ravens, }
The Happy Farmer, }
By the waters of Babylon, } . . *Welsh*
The Ash Grove, }
Scots wha hae, ... *Scotch*
Myle Charaine, ... *Manx*
Where be going, . . . *Cornish*
The Little Red Fox, . . . *Irish*

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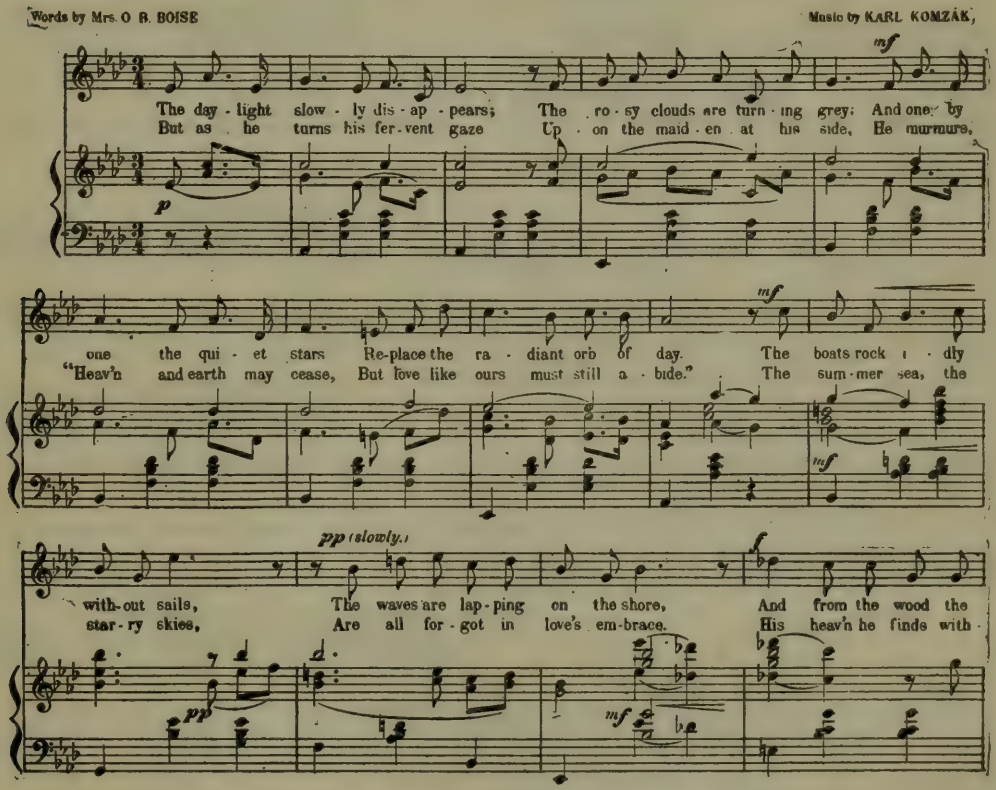
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Saturday Evening, April 15, at 8.00.

PROGRAMME.

Schumann – – – – – – – Overture, "Manfred"

Brahms – – – – – – Concerto for Violin, in D major

I. Allegro non troppo (D major) – – – – 3-4
II. Adagio (F major) – – – – – – 2-4
III. Allegro giocoso, ma non troppo vivace (D major) 2-4

F. B. Busoni – – – – Symphonic Tone Poem (Manuscript)
(First time.)

Weber – – – – – – – – Overture. "Oberon"

Soloist, Mr. FRANZ KNEISEL.

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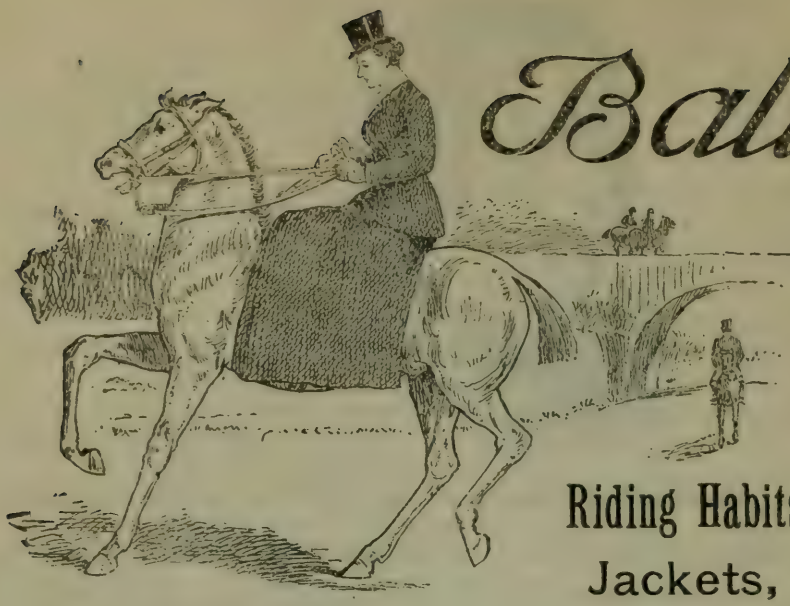
Schumann wrote his incidental music to Byron's "Manfred" in 1848–49. The overture was first performed at a Gewandhaus concert in Leipzig on March 14, 1852. The whole work was given in Leipzig as concert music on March 24, 1859, and on the dramatic stage on Nov. 23, 1863. The overture begins with three rapid chords on the full orchestra (without trombones or drums), the full effect of which can only be got from reading the score. Here Schumann has used one of his favorite devices,— beginning a composition with a syncopated rhythm. This is quite of a piece with Schumann's unpractical nature, for it is an effect for the eye rather than for the ear. You have to know how the passage is written before there is any possibility of your grasping the composer's intention: the ear alone is of no help to you. A syncopated rhythm can produce its effect upon the ear only when it is immediately contrasted with a regular, unsyncopated rhythm,— either as a syncopated melody over an unsyncopated accompani-

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ment (as in many passages in Strauss waltzes), as a syncopated accompaniment against a regular rhythmic melody (as in countless passages in composers of all schools), or else as a wholly syncopated passage following immediately after a wholly unsyncopated one. In all these cases the principle is the same: the regular, unsyncopated rhythm must first be impressed upon the ear before the latter can recognize a syncopated rhythm as such. But, when a composition *begins* with a syncopation, as here and in many other places in Schumann, there is nothing whatever to tell the ear that a syncopation is there. One cannot rightly say that this sort of thing is not musically worth while, because it reflects a certain effect the composer had in his mind; but it is one of those cases where the ear must be aided by the eye, in reading the score, before the effect is appreciable.

These three opening chords are followed, after a pause, by an introductory slow movement in which the first theme of the next following quick movement creeps in, now on the first, now on the second violins, amid mysterious chromatic harmonies in the rest of the orchestra. The *tempo* is gradually accelerated until the strings, soon backed up by the wind, plunge headlong into the main body of the overture. This is marked in the score: "*In leidenschaftlichem Tempo*" (In passionate *tempo*). The first theme is at once of an intensely gloomy and passionate character. Schumann, according to his wont, dwells on it at considerable length before passing on to anything else. It begins in E-flat minor,—it is to be noticed that nowhere in the overture has the composer written the signature of E-flat minor, but that of E-flat major, writing in all the G-flats and C-flats as accidentals,—and passes, in the course of development, into F-sharp minor. Soon two sobbing fragments of a phrase (in the first violins and flute)

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lead to the second theme, which is first announced by the first violins. One knows not which to admire the more in this wonderful melody,—its almost unearthly purely musical beauty or the poignancy of its pathetic expressiveness.

In the course of the drama it is associated (almost as a *Leitmotiv*) with the character of Astarte, Manfred's dead sister. A second phrase of more passionate character completes it,—or should this passionate phrase rather be regarded as a second subsidiary?—the inverted turn near the end assuming considerable thematic importance later on in the overture. Here the form becomes a little vague. Is the passage that follows upon the return of the "Astarte" phrase, coherently made up of fragments of themes already heard, to be looked on as a conclusion-theme or as the beginning of the working-out? It matters little. The working-out is carried on with the greatest passionate energy, and with much elaborateness. Those two sobbing fragments of a phrase that ushered in the second theme at its first appearance return again and again, now leading to the "Astarte" phrase, now to the more passionate second member of the theme. At last they lead into an entirely new theme, a phrase in the violas, 'celli, and bassoons that breathes nothing but the passionate fury of despair. "*Das wühlt!*" (That welters!) was the exclamation of a certain noted musician concerning it. When the working-out has reached the acme of fury, the orchestra seems suddenly to fall into a state of collapse,—a decidedly Beethovenish trait,—from which, however, it soon gathers energy to make a rush at the first theme in the original key of E-flat minor. Here the third part begins. Its relation to the first part is quite regular, according to symphonic traditions, the differences being more of the nature of extra elaboration than

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of condensation or curtailment. A furious *coda* leads to a long diminishing passage, as if the overture were dying by inches from sheer exhaustion, in which bits of the "Astarte" phrase alternate with soft, solemn calls on the three trumpets on the chord of E-flat minor. At last the slow *tempo* of the introduction returns. Amid solemn, pathetic harmonies in the wood-wind the "Astarte" phrase (flute) and the first theme (first violins) breathe their last. The overture dies, as Beethoven's overture to "Coriolan" does.

The overture to "Manfred" is scored for the usual strings and pairs of wooden-wind instruments, with four horns, three trumpets, three trombones, and kettledrums. The trombones are used with the greatest moderation. The orchestration shows an immense advance upon Schumann's earlier orchestral works. Like that in his "Scenes from Goethe's Faust" and parts of "Paradise and the Peri," it shows that Schumann is still Schumann, and thoroughly individual in his treatment of the orchestra; but the technical skill with which he handles his forces is vastly superior. This overture is particularly noteworthy for the wholly sympathetic manner in which the composer has written for his horns, with a constant regard for the true nature of the instrument. Opinion is divided as to whether the first place among Schumann's overtures should be awarded to the overture to "Genoveva" or to this one to "Manfred." The case is much like that of Beethoven's fourth and fifth pianoforte concertos (in G and in E-flat): the one is the more brilliant and heroic, the other the more profound. Who shall say that one stands higher than the other?

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Concerto for Violin, in D major, Op. 77. **Johannes Brahms.**

I. *Allegro non troppo* (*D major*) 3-4
II. *Adagio* (*F major*) 2-4
III. *Allegro giocoso, ma non troppo vivace* (*D major*) 2-4

This concerto, dedicated to Joseph Joachim, was written not many years ago,— about 1888 or 1889. The first movement begins with an orchestral *ritornello*, which goes through the regular subdivisions of the first part of first movements in the sonata-form. The first theme is immediately announced by the violas, 'celli, bassoons, and horns, beginning in octaves, then developed in full harmony by the entire orchestra. The changes of key through which this theme passes are characteristic of the composer. The first octave phrase is in D major, ending on the full chord of the dominant (major chord of A); the next phrase (oboes accompanied by the strings and horns) begins abruptly in C major, and then works its way back to A; the next phrase (strings and wood-wind in octaves) begins in D



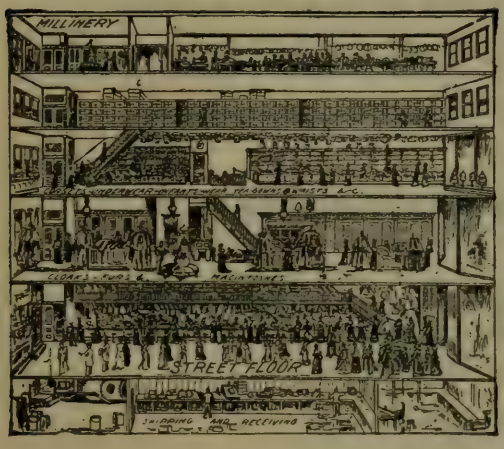
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minor, then breaks out into full harmony in D major, in which key the development then continues. A quieter second theme sets in in the tonic, followed by a conclusion-theme in F major in a new, more vivacious rhythm. This *ritornello* is quite according to the old conventions in concerto writing, which were that the first part of the first movement should be played through by the orchestra alone, the solo instrument coming in at the repeat, which was a regular feature of the sonata-form. The first part was then played through again, the solo instrument occupying the foreground, and the orchestra accompanying. A few introductory flourishes for the solo instrument, before it settled down to its real work of repeating the first part, were a common part of the scheme. In this concerto of Brahms's the solo violin is brought in quite regularly just at the close of the first part; but the "introductory flourishes" (accompanied by the orchestra), before it takes up the first theme and goes on with the regular development of the movement, last for forty-six measures (twelve pages of the full score)! After this, however, the repetition of the first part goes on quite regularly, if in a somewhat curtailed shape,—a not unusual feature in concerto writing, in which the sonata-form is in general treated with considerable freedom,—the solo violin now playing the themes, now playing more or less elaborate figural variations on them. The working-out begins with a strong orchestral *tutti* in A minor, and is carried on for some time by the orchestra alone. The solo violin enters after a while, and the working-out is continued between it and the orchestra. The third part begins regularly with the first theme in the tonic key as another grand *tutti*, which, however, soon makes way for the re-entrance of the solo instrument. It adheres to the general plan of the first part, and leads to a brilliant coda, into which, after the first thir-



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teen measures of fiery *tutti*, an unaccompanied *cadenza* for the solo violin is introduced.

The second movement is a lovely *romanza*, the melody of which is first played through by the oboe, accompanied by the other wind instruments, and then taken up in a varied form by the solo violin, accompanied by the strings. After this double presentation of the idyllic first theme, the solo instrument takes up a more passionate second theme, which it develops at some length with many brilliant flourishes, passing through several different keys in frequent modulation. After a return to the original key of F major, the first theme comes back again, now played by the solo violin, now by wind instruments while the violin embroiders it with figural ornaments. A short coda brings the movement to a close. This movement is in what might be called the *romanza* form, which is in the end nothing but the *aria* form reduced to its simplest expression: a first theme, a second theme in another key, and a return of the first theme, with a free ending.

The third movement is in the form of a *rondo* with two second themes (or with three themes, if you will), and contains much brilliant work for the solo instrument in the way of double-stopping (first theme) and running scale-passages and *arpeggj*. It is worked out with Brahms's characteristic elaboration.

In the first movement of this concerto Brahms has followed the old-time fashion of leaving a gap to be filled out with a *cadenza* written by some one else. On this occasion Mr. Kneisel has followed the equally general old-time fashion in writing this *cadenza* himself. The concerto was first played in this city by Mr. Kneisel, three seasons ago: it was played again by Mr. Brodsky on his first appearance here with the Boston Symphony Orchestra (Mr. Arthur Nikisch, conductor) last season.

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If there be one musical technicality that bothers the understanding of the average amateur more than another, it is probably the whole subject of what are known as "transposing instruments." I have had people ask me time and again to explain this matter, and have done my best to do so; but generally with a lack of result that was by no means flattering to my powers of explanation. I have known other musicians to have the same trouble. I must own that, in my case, the want of understanding has almost always been mutual; I have been quite as much at a loss to make out just what it was that my questioners did not understand, as they have been to understand my explanation. I am not sure that it is possible for a musician to understand what the difficulty in the matter is; for to him there seems to be no possible difficulty in it at all. It is a pure question of mathematics and pretty elementary mathematics, too. Perhaps one thing that confuses the problem for some people is that they wish to have two separate questions answered at once: what is the nature of a transposing instrument? and why are transposing instruments used at all? Now it is always simpler to stick to one thing at a time; when that one point is settled, it will be high time to consider the other one, and not till then.

A transposing instrument is, in reality, in no wise different from a non-transposing one; the term (which, like many another technical term in music, is perhaps a misnomer) has nothing to do with any inherent characteristic of the instrument itself, but solely and simply with the manner in which music is written for it. For instance, tenor, baritone, and bass Saxhorns are practically the same all the world over; but they are transposing instruments in France, and non-transposing instruments in this country. This is to say that it is the custom in France to write for them in a different way from ours.

Let us suppose a (not probable, but surely not impossible) case, for the

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sake of illustration. Suppose you have in your music-room two pianofortes, one of which happens to be tuned half a tone flat of (that is to say, *lower* than) the other. The B-natural of the one is in unison with the C-natural of the other. Now if you and a pianist friend wished to play together Chopin's Rondo in C major for two pianofortes, how would you manage it? One of you would have to transpose his part: either the one who played on the higher pianoforte would have to transpose his whole part a semi-tone lower (*i.e.* to B major), or else the one who played on the lower pianoforte would have to transpose his part a semi-tone higher (*i.e.* to C-sharp major). In either case the two parts would *sound* in tune together. Now on whichever of the two instruments the transposed part was played, that one would be for the nonce what is technically called a "transposing instrument"; you play on it in a key which is not C major, and what you play tallies exactly with what your companion *is* playing in C major. If, instead of transposing at sight, you took the trouble to copy out your part in the transposed key, there would be no material difference in the matter.

Now there are some instruments on which it is next to impossible to play complicated passages in keys that are heavily charged with sharps or flats; the clarinet is one of these. On the ordinary clarinet it is exceedingly difficult to play in keys that have more than three sharps or three flats in the signature. The construction of the clarinet makes it so. But composers must be able to write music in any key they please, and to use the clarinet whenever they please. The difficulty is got over by clarinet-players having two clarinets, tuned a semi-tone apart, which they can use alternately. They have clarinets (so-called) in B-flat and in A. This means that they have one clarinet that is tuned a whole tone lower than the "non-transposing" instruments in the orchestra (say, the violins, flutes, or oboes), and another which is tuned a tone and a half lower. Now, if either of these two instruments were played *in the same key* as the violins, a horrible cacophony would be the result. If the violins play in C, the clarinet that

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is tuned a whole tone lower than the violins must play in a key a whole tone higher than C, to make up for its difference in pitch — that is, it must play in D. Upon the whole, the terms C, A, B-flat, etc., are exceedingly vague as indications of pitch. They have a precise meaning only when they refer to a particular part of the mechanism of some instrument. To the pianist, C means the white key that lies immediately to the left of two black ones, and the note which sounds when that white key is struck, *no matter what the exact pitch of that note may be;* to the clarinettist, C means a certain clapper, or valve, which he opens, and the note that is produced when that valve is opened.

Now all instruments in which that part of the mechanism which is supposed to produce C, really does produce C, are called non-transposing instruments, and are properly said "to stand in C." All instruments, in which that part of the mechanism which is supposed to produce C, does *not* produce C, but produces some other note, are called transposing instruments, and are said "to stand" in some other key. The name of this key is determined by the difference in pitch between C and the note they thus produce, or, in other words, by the difference in pitch between the supposed C of the instrument and the real C of a non-transposing instrument. If the supposed C of the clarinet, for instance, sounds a whole tone flat of the C on the violins, that clarinet is said "to stand in B-flat"— B-flat being a whole tone lower than C. Of course, as has been said before, the part written for that clarinet must be written in a key as much *higher* than that in which the violin-part is written as the pitch of the C of the clarinet is *lower* than that of the C of the violins, to make up for the difference in pitch of the two instruments. Thus, if the violins play in C, the B-flat clarinet must play in D; if the violins play in E-flat, the B-flat clarinet must play in F.

To determine the key in which a part for a transposing instrument must be written, by taking the known difference of pitch between the instrument

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and a non-transposing one, is easy enough for musicians; but unfortunately not always so easy for amateurs, who are not always quite familiar with musical intervals. There is, however, another way, and this is to compare the signature of the key of the composition with the signature of the key in which the transposing instrument "stands," and then strike a balance between the two signatures. In doing this signature of the so-called "natural" keys (C major and A minor), having no sharps nor flats, is considered as O; sharps are considered as positive units, and flats as negative units. To take an example: In what key must a part be written for a clarinet in A in a composition in B major?

The signature of B major is 5 sharps = + 5
The signature of A (the key of the clarinet) is 3 sharps . . . = + 3

+ 2

The signature of the key of the instrument is in every case to be subtracted from that of the key of the composition, according to the strict rules of arithmetic. Here the answer is + 2, that is 2 sharps, and the key is D major. Another example: In what key must a part be written for a clarinet in A in a composition in G major?

The signature of G major is 1 sharp = + 1
The signature of A (the key of the clarinet) is 3 sharps . . . = + 3

− 2

The answer is — 2, that is 2 flats, and the clarinet-part is to be written in B-flat major. In what key must a part be written for a clarinet in B-flat in a composition in G major?

The signature of G major is 1 sharp = + 1
The signature of B-flat (the key of the clarinet) is 2 flats . . . = — 2

+ 3

+ 3 is 3 sharps; the clarinet-part is to be written in A major. In what key must a part be written for a clarinet in B-flat in a composition in F minor?

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The signature of F minor is 4 flats = −4
The signature of G minor (relative minor of B-flat) is 2 flats . . = −2

−2

The clarinet part is to be written in 2 flats, that is in G minor.

Any one who cares to take the trouble to do the work can find out in this way that the two usual clarinets, in B-flat and A, can be made to cover all the twelve major and minor keys without the player's ever having to play in more than three sharps or three flats. In some cases the enharmonic difference between two keys has to be disregarded. For example, the following question might be put: What clarinet is it best to use in a composition in G-flat major? At first sight, one would say the clarinet in B-flat, which key has already 2 flats in its signature, and G-flat major has 6. But going through the calculation (which we will omit here) would give us the answer: 4 flats, that is A-flat major, and we do not want our clarinet to have to play in a key with more than 3. But take the question in another way: G-flat major is the enharmonic of F-sharp major;

The signature of F-sharp major is 6 sharps = +6
The signature of A (taking the clarinet in A) is 3 sharps . . . = +3

+3

Thus the best clarinet to use is the one in A, which, in a composition in G-flat major, would play (enharmonically) in 3 sharps, that is in A major.

The idea that instrumental music is, or can or should be, a sort of transfigured poetry, is too preposterous to be steadily and consistently kept in sight by any one: but there is another common misconception as to the intellectual bearings of Music, of a quite different kind. And as the former idea seemed to be more or less vaguely connected with the long dependence of Music on Poetry, so the idea we are now to consider is connected with the complete breaking of that dependence, and the tremendous assertion of Music's unique predominance in the last century and a half. The recession of that phase of Music in which its independent emotional power was less recognized theoretically (though practically, of course, exemplified in every case where any melody spoke to any human being), and in which the great business of the art, was supposed to be to emphasize and beautify the enunciation of verbally-expressed doctrines and sentiments, has considerably misled speculation on the subject; and we are always hearing modern music, in its principal instrumental developments, connected with the complexities of modern sentiment and the self-consciousness and introspectiveness of modern life and thought, as though the same causes had effected in both cases a gradual modification.

The synchronism can, I think, be shown to be of scarcely any real significance. Nobody can have paid the slightest attention to the history of Music without observing how entirely its advances depended on its material, under which must be included both the instruments presenting it and the prevailing scale-system, the set of notes and relations out of which its forms have to be constructed. As long as the presentation of Music was almost confined to the voice, a musician would not be likely to imagine

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forms which the voice was wholly incompetent to execute: and if he had, his compositions would have had no existence except on paper. Still more important and fundamental, in respect to musical possibilities, is the scale-system. The actual set of notes, the uninteresting and unemotional stuff which lies ready for all to build from, differs from the material of all other arts in that it is itself gradually modified and developed *pari passu* with its use. Each musician inherits a material which has become what it is by being tried and worked up into forms, a set of relations which have gradually established themselves in the very process of artistic invention and success. And any being born with any musical faculty, with any power, that is, of perceiving a succession of tones as a coherent group, leaps straight into the conditions and possibilities belonging to the system which prevails around him. The feeling for the modern elements of tonality and harmony can be awakened in an organism which has certainly not received them by inheritance: even were there not sufficient evidence in the small number of generations during which the modern system has prevailed, this has been abundantly proved in the case of negroes and Hottentots, and (as regards melody at all events) of parrots. A negro is not more complex or introspective than an Athenian of the great age; and it seems therefore pretty certain that our music would in a very short time have been quite comprehensible and delightful to an ancient Athenian could he but have lived among it.

A Greek had the suggestions for perfect sculpture in the forms he daily saw: and his marble lay ready to his hand: his music was limited by the limitations of his meagre instruments and of his system of notes and note relations, which afforded material indeed for heart-stirring melody, but (in the absence of harmony and modulation) gave little chance for wide variety and development. The fact that he did not discover anything like the modern system is precisely on a par with the facts that he did not discover the planet Neptune, or the steam-engine, or photography, or Cremona violins. Accident has always played a large part in the history of dis-

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In speculating on this point it is beside the mark to argue from such facts as the simplicity of the Greek drama, or the absence from their literature of analytical works of fiction; for in accordance with our theory of Music's peculiar history in relation to the organism, we constantly find persons quite incapable of appreciating and unravelling complexities in other regions, to whom in music the faculty is natural. Music is thus specially calculated to illustrate the danger of over-centralizing — so to speak — the springs of emotional enjoyment, and of forcing correspondences among the æsthetic faculties for the sake of a factitious symmetry and unity. The metaphors in which one line of perception is illustrated by another are in this way often misleading. For instance, M. Boutmy, in his excellent little work on the architecture of the Greeks, illustrates by a brilliant metaphor that especially Ionian dislike of marked contrasts, and preference for flowing and easy transitions, wherein he thinks the people's characteristic love of ease and calm, of an orderly and peaceful life, was translated into their buildings. Consonances, he says, abound in this architecture, dissonances

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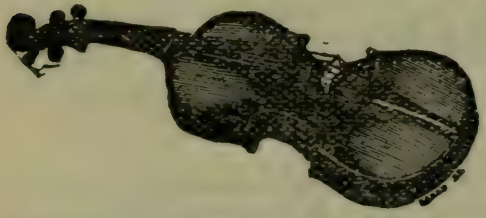
GEORGE H. HOWARD, A.M.,

Director.

are unknown: the harmonies of Beethoven, profound and mournful, with their resolutions constantly deferred, give place to the short and simple modulations which Cimarosa brings perpetually to rest on the perfect concord. This illustration is admirable for its purpose: but just because illustrations of the sort are possible, it is important to beware of deducing any vital affinity between different orders of impression from such extremely abstract principles as, *e.g.*, dislike of contrasts and complexities. Among the Greeks, for example, the architectural transitions might be simple and flowing; so might the approved dance-movements: but if we turn to poetry, the metrical structure often presents most sudden turns and contrasts; and in the arrangement of long strophes and antistrophes, the ear is constantly kept waiting very long for the resolution of its expectation by the symmetrical balance of the answering verse. Again, it might be easy to argue from characteristics of their sculpture that the Greeks lacked that special modern sense of melancholy which is connected with conflicts of material and spiritual forces and a generally less harmonious life: but we know that they had pathetic music, and in the opinion of Plato appreciated it only too well.

Whether or not the Greeks, as a nation, would have appreciated such music as Beethoven's, had the modern scale-system and its results appeared two thousand odd years sooner, is of course a doubtful question: but if not, it would have been simply because their musical nature had not sufficient vigor to lend itself to such mighty and often complex kinds of Ideal Motion; which is just what may be said of the Latin races of the present day. To say they would not have liked it because of its passion and profundity would be quite misleading, if it were meant that they would have found in it a suggestion of new and unwelcome conceptions or emotions. Music among us is perfectly and profoundly appreciated by thousands of men, women, and children whose habits of thought and sentiment bear no characteristic stamp of a restless and analytical age. A musical child may

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feel the overmastering magic of Beethoven before the shadows or conflicts of life have any existence for him; and his circumstances and temperament may be such that in point of emotional and imaginative experiences he remains pretty much of a child in adult years, while Music retains the monopoly of stirring him to the depths. The Greeks might not have apprehended Beethoven: their musical faculty might have refused to grasp his forms. But if they had apprehended, they would certainly have enjoyed: for where the range of impressions is self-contained and there are no definable external references, apprehension and enjoyment of beauty are virtually synonymous. We may apprehend a poem, and while appreciating its artistic merits may be pained by its images and suggestions: not so a musical piece. Whether the Greeks would altogether have approved of their enjoyment is another matter; and here really lies the doubt as to the value they might have assigned to our music, in its striking dissociation from politics and religion. Their intense feeling for *harmonia* in life might have inclined them to be sceptical as to the goodness of a quite differentiated range of emotion, however delightful; and it would have been extremely interesting to watch the ethical conflict which might have ensued. But a radical misconception is involved in the attempt to connect modern music directly with modern introspectiveness and "subjectivity": any beautiful musical form is as objective a phenomenon to the people who care for it as a beautiful face, and probably produces on all equally similar impressions.— EDMUND GURNEY, *The Power of Sound.*

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"Oberon," von Weber's last opera, was written for London on an English text by J. R. Planché, founded on Sotheby's translation of a poem by Wieland. It was first brought out under the composer's direction at Covent Garden Theatre on April 12, 1826. John Braham, the noted tenor, sang the part of Sir Huon. The story is a fairy tale in which Oberon, king of the elves, has just parted from his queen, Titania, after a connubial tiff, swearing "never to meet in love till some fond pair, through weal and woe, 'mid flood, chains, and fire, should keep their plighted faith inviolate." Puck helps Oberon to find such a pair in Sir Huon de Bordeaux, a knight at Charlemagne's court, and Rezia, daughter of Haroun el Raschid, caliph of Bagdad.

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ments in the opera are conjured up. Elfin forms flit gracefully through the sunlight between the foliage; the fairy dance ends in a gentle sigh of love. Here we meet with one of von Weber's most charming and original orchestral devices. This tender love-melody is harmonized in three parts, the upper voice being sung by the violas and first 'celli in unison, the middle voice by two clarinets in their low *chalumeau* register, and the bass sustained by the second 'celli. Nothing could be simpler, and yet the effect is utterly without parallel in orchestration. Then comes a sudden crash of the whole orchestra,— the most sudden, the least expected, the loudest sounding crash in all orchestral music: it is famous everywhere, it has probably given rise to more comic incident in thus bursting upon the unprepared ears of audiences than any other single passage in all orchestral music. And, curiously enough, it never loses its magic: every time you hear it, it sounds louder and more tremendous than the last. The ensuing *allegro con fuoco* begins with a rush in the violins that seeks its fellow for impetuous brilliancy. If only Weber could have maintained himself at the height of this first onslaught! But that would have been superhuman: no composer on earth could have done it. The second theme of this *allegro*, first introduced by the clarinet and then taken up by the first violins, is the melody of Sir Huon's love-song: the brilliant conclusion-theme is taken from the final *stretto* of Rezia's grand scene, "Ocean! thou mighty monster." The whole overture is one of the most brilliant that has come from the composer's pen.

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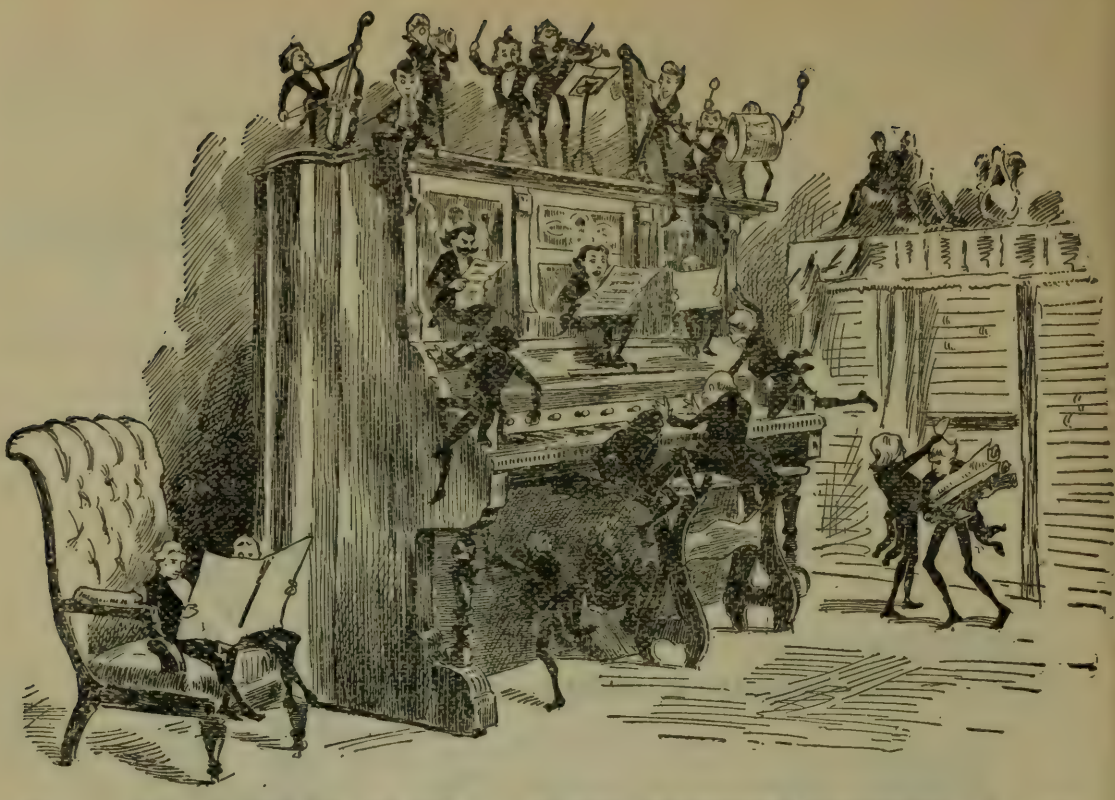
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Si tra i ceppi, ... *Handel*
Wer sich der Einsamkeit, ergiebt, *Schubert*
Waldesgespräch, } In der Fremde, } . *Schumann*
Dichterliebe (1, 2, 3), }

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When she answered me.
Patrick Sarsfield.
Sweet Isle.
The Battle Hymn.
The Zephyrs blest.

Old Hungarian Melodies adapted by Francis Korbay.

Mid the Cornfields.
Marishka.
Shepherd, see thy horse's foaming mane.

PROGRAMME.—Saturday Afternoon, April 29.

Beglückte Heerde, . . . *Bach*
Vittoria, ... *Carissimi*
Feldeinsamkeit, ... *Brahms*
Der Engel, ... *Wagner*
Ein Ton, ... *Cornelius*
Gute Nacht, } Weep ye no more, } . *Batison Haynes*
Hey! Nonny No! }

Ancient Melodies of the British Isles, arranged by Arthur Somervell.

Floodes of Teares, } The Three Ravens, } . . *English*
The Happy Farmer, }
By the waters of Babylon, } The Ash Grove, } . . *Welsh*
Scots wha hae, ... *Scotch*
Myle Charaine, ... *Manx*
Where be going, . . . *Cornish*
The Little Red Fox, . . . *Irish*

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Overture to "Rienzi," in D major.

Molto sostenuto e maestoso (D major) - - - 4-4
Allegro energico (D major) - - - - - 2-2

Prelude to Act III., Dance of Apprentices, March of the Master-singers, and Homage to Hans Sachs, from "The Master-singers of Nuermberg."

Prelude and First Scene from "Das Rheingold."

(The Rhine-daughters and Alberich.)

WOGLINDE: Miss Felicia Kaschoska.
WELLGUNDE: Mrs. Arthur Nikisch.
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ALBERICH: Mr. Heinrich Meyn.

Siegfried passing through the Fire, from "Siegfried," Act III., Scene 2, and Morning Dawn, and Siegfried's Voyage up the Rhine, from "Goetterdaemmerung," Prologue.

(Arranged by Hans Richter.)

Siegfried's Funeral March, from "Goetterdaemmerung," Act III., Scene 2.

Bruennhilde's dying speech over Siegfried's body, from "Goetterdaemmerung," Act III., Scene 3.

BRUENNHILDE: Miss Felicia Kaschoka.

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The Programme for the Last Public Rehearsal and Concert will be found on page 825.

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Molto sostenuto e maestoso (*D major*) 4-4
Allegro energico (*D major*) 2-2

"Rienzi, der Letzte der Tribunen" (Rienzi, the Last of the Tribunes) was Wagner's third opera. It was the first of his dramatic works that made a lasting name for itself on the stage, his first opera, "Die Feen," never having been given until some years after his death, and the second, "Das Liebesverbot," coming only to one disastrous performance shortly after it was written. The libretto of "Rienzi" was taken by Wagner from Bulwer's novel of the same title. Wagner first read the novel in Dresden in 1837, and, struck with its dramatic character, began his sketch of the libretto in Riga in the autumn of the same year. He finished it in the course of the following summer, and began composing the music in the autumn of 1838. He was at that time Kapellmeister at Holtei's theatre in Riga; but, from the beginning, he intended "Rienzi" for a far more famous stage,— namely, the Académie de Musique in Paris. He finished

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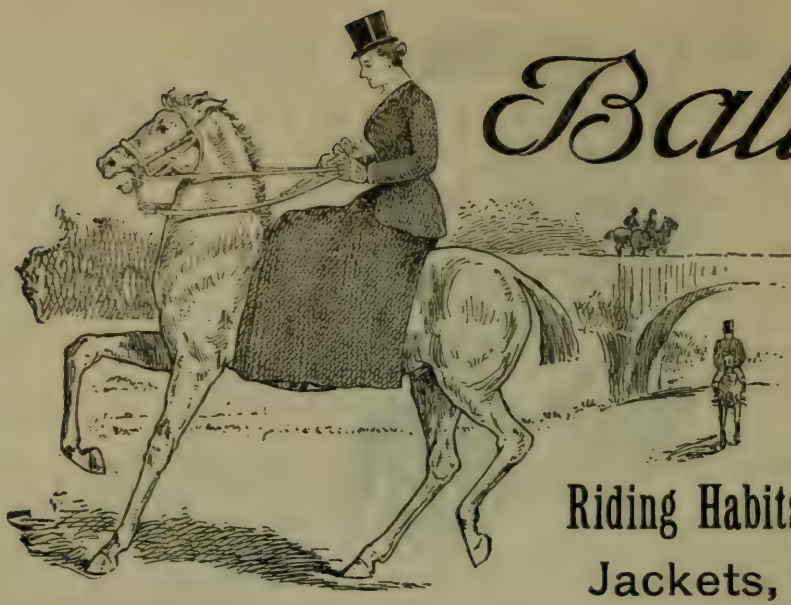
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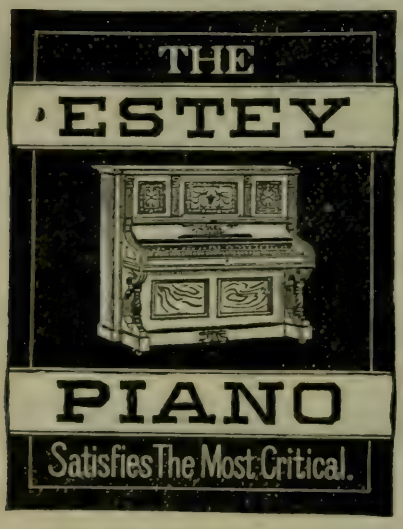
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the music of the first two acts in Riga and Mittau, and then set out for Paris, where he completed the score. He did not, however, succeed in having it accepted by any of the Paris lyric theatres; but the opera was brought out in Dresden with such success that Wagner was appointed Hof-Kapellmeister there, with a salary of 1,500 thalers (about $1,125).

The overture is built upon themes taken from the opera, but, like most of Weber's overtures, is by no means to be regarded as a "potpourri" overture. Its style, as well as that of the whole opera, has little or nothing in common with Wagner's later manner. In writing "Rienzi," he had nothing more in view than to write an opera for the Paris Académie de Musique in the style that was then recognized there,— a style borrowed from Spontini, Halévy, and Meyerbeer. It is only in the cut of some of the melodies that we find premonitory symptoms of the Wagner that was to be.

The overture begins with a long-held, swelled and diminished A on the trumpet. This trumpet-note is the signal (in the opera) for the Church and people to meet in a demonstration against the lawlessness of the Roman nobles. Soon comes a slow, majestic theme in the strings, the melody of Rienzi's prayer at the beginning of the fifth act, when, cursed by the Church and deserted by the people, he implores God to aid him in the work of establishing the freedom of the people in Rome. This broad and majestic *cantilena* is first given out by the strings; then, after a short, stormy chromatic passage, is taken up by the whole orchestra *fortissimo*, the violins coming in between the phrases with a spirally ascending *crescendo* figure which has a history of its own. This violin figure is one of the prototypes of the famous whirling violin passage that accompanies the pilgrims' chant in the overture to "Tannhäuser." Curiously enough, Wagner's first idea of this came to him while conducting a performance of Bellini's "Norma" in Magdeburg in 1836, when he was Kapellmeister there. A certain violin figure in the accompaniment to one of the duets struck his fancy, and he asked the violin-players if that sort of thing was

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easy to do on their instruments. They answered that it was. Wagner afterwards turned this figure to admirable account in his "Tannhäuser," in which it became world-famous.

But the effect produced by it is here anticipated, as if in a tentative way, in the overture to "Rienzi." In "Rienzi" it is ascending, in "Tannhäuser" descending. But just see how coincidences come round! Wagner got the first idea of this violin effect in 1836: "Rienzi" was written in 1838-40, "Tannhäuser" was written in 1844–45. Now this very violin effect is to be found in the *finale* of Berlioz's "Roméo et Juliette" symphony, which was written in 1838–39. Let these dates speak for themselves. Be it only said that the violin figure in Berlioz's "Roméo et Juliette" is far more like that in "Tannhäuser" than like this in "Rienzi." The melody of the prayer, thus accompanied, is cut short in the midst of its development by a crashing chord, followed by a loud roll on the snare-drum: a stormy passage leads to the long-sustained A on the trumpet, with which the overture opened, now twice repeated, interrupted each time by trembling chords in the strings. The last of these three A's leads directly to the *allegro* of the overture. The first theme of this movement is taken from the chorus of the people at the beginning of the first *finale* of the opera: "Hail! great day! The hour draws nigh, our shame is o'er!"

This brilliant theme, which is developed at some length, leads to an episodic announcement in the heavier brass instruments of the battle-cry of the Rienzi party,—"*Santo Spirito Cavaliere!*" This in turn leads to the second theme, which is none other than the melody of Rienzi's prayer, transposed to the dominant A major, and played twice as fast as in the introduction. After it an integral repetition of the "*Santo Spirito Cavaliere!*" leads to the conclusion-theme, which is taken from the *stretto* of the second *finale* of the opera,—"Praise to thee, Rienzi, honored be thy name!"—the chorus of jubilation of all the people after Colonna's and

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Orsini's attempt to assassinate Rienzi has gone off futile, and the nobles have sworn fealty to the tribunal government. The working-out is short, and not very elaborate: it runs mostly on the "*Santo Spirito Cavaliere!*" theme. The third part bears the regular relation to the first, save that the second theme is omitted, and the conclusion-theme is now accompanied by a brilliant counter-theme in the trumpets and trombones. A short coda, *molto più stretto*, in which the battle-cry figures once more, brings the overture to a resounding close.

The overture is very heavily scored for full modern opera orchestra, albeit without any unusual instruments; the instrumentation being of the general character of that of Spontini and Meyerbeer, "only more so." Indeed, throughout the opera a distinct purpose is noticeable on Wagner's part to outbid all the characteristic effects of the French grand opera school. Except for the peculiar melodic character of Rienzi's prayer (in the slow introduction), the overture is in no wise characteristic of Wagner as we know him in his later works: it is a brilliant and rather noisy opera overture of the then French school.

Prelude to Act III., Dance of Apprentices, March of the Master-singers, and Homage to Hans Sachs, from "The Master-singers of Nuremberg."

"Die Meistersinger von Nürnberg," Wagner's one comic opera, was first given in Munich on June 21, 1868, under Hans von Bülow's direction. The selections given at this concert are all taken from the third act. The Prelude begins with a slow, contemplative phrase in the 'celli, taken from the scene in the same act, in which Hans Sachs, sitting in his cobbler's shop, meditates on the vicissitudes of life and love. This theme is soon taken up in imitation by the other strings in G minor, leading to an out-

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burst of all the wind instruments in G major on the sort of choral sung by the people in honor of Sachs, as he appears with the other Master-singers on the ground of the singing contest. This choral in the wind instruments is, however, soon interrupted by a return of the meditative contrapuntal writing in the strings: the flutes and clarinets come in with snatches of Sachs's shoemaker song, the violins hint at reminiscences of things sung by Walther in the first act, when at last the horns and bassoons, and later all the wind instruments, return with the concluding phrases of the solemn choral. After this is finished, the imitative contrapuntal work on the theme of Sachs's meditation is resumed once more, and, with a phrase from the shoemaker song, the Prelude ends.

A sudden downward rush in triplets of all the violins in unison leads to the "Dance of the Apprentices" on the ground by the banks of the Pegnitz, where the singing contest is to take place. The Master-singers and competitors have not yet arrived, and the apprentices fill up the time with a merry dance with some of the young beauties of the town. The tune of this dance is a bright waltz in the old-fashioned Ländler *tempo*, and in the quaint rhythm of seven measures to the phrase. There is another peculiarity about it, too: the first phrase is given out by the violins in the tonic B-flat major, then it is repeated, not as one expects in the dominant F major, but a fifth higher in the *tonic* key. This produces the queerest little change in the melody. The waltz is developed with very piquant instrumentation, a melodious counter-theme in the 'celli producing a positively delicious effect.

The "March of the Master-singers" is essentially the same as we know it in the beginning of the overture to the opera. The "Homage to Hans Sachs" begins with the choral we have already heard in the Prelude, and ends with a contrapuntal climax, very much as the overture does.



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Introduction and First Scene from "Das Rheingold."

The prelude to "Das Rheingold" stands alone among orchestral compositions. It is one hundred and thirty-six measures long (occupying fifteen pages of full score), and runs entirely on the chord of E-flat major. It consists of one theme, first given out by the horns, which is repeated over and over again, interwoven with itself in several parts, and later ornamented with an *arpeggio* counter-theme. The orchestral forces are brought on very gradually. The prelude begins with a low octave E-flat in the double basses *divisi*, which is joined after four measures by a low octave B-flat in the bassoons. On this double organ-point (if organ-point it can be called, where there is no change in the harmony) the prelude is built up. First, the eighth horn gives out the theme, which is but an ascending *arpeggio* on the notes of the chord of E-flat major, covering a compass of two octaves and a major third. This theme is four measures long. The seventh horn enters on the fifth measure, and plays the theme through in its turn. Then the eighth horn strikes in with it once more, the seventh horn entering with it again, this time when the eighth horn has reached the third measure. The sixth horn enters with the same phrase when the seventh has reached its fourth measure: then comes the fifth horn, entering on the third measure of the sixth. When each of this second quartet of horns has finished the theme, it immediately begins it over again, the result of which arrangement is that the fifth, sixth, seventh, and eighth horns keep playing this *arpeggio* theme over and over again, each successive entry being made just one measure later than the last preceding one. When the second quartet of horns has been thus set a-going, the first quartet joins in in similar order (fourth, third, second, and first horns in succession), each one striking in in turn on the second beat of the measure, so that at last all eight horns are playing the theme, each successive entry being half a measure later than the last preceding one. Now, as all these eight horns have the same quality of tone, the result is that, in this eight-fold overlap-

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ping of the same *arpeggio*, the melodic outline of the theme is wholly lost to the ear, and nothing remains but a waving mass of horn tone, the colored background against which the other instruments in the orchestra are now to outline the theme. They enter successively by groups. The first group consists of three bassoons and three flutes. As soon as it enters, the eight horns exchange their ascending *arpeggio* movement for a downward one, the parts overlapping as before, and with the same effect. This they keep up to the end of the prelude. As soon as the bassoons enter with the theme, the low octave B-flat they have been holding while the horns played the theme is transferred to the first and third trombones, while the bass-clarinet and contrabass tuba come in to strengthen the low E-flats in the double-basses. The 'celli, then the violas, then the violins, back up the ascending theme in the bassoons and flutes with waving *arpeggj* in eighth-notes. The next group that enters with the theme is three clarinets and a bass-clarinet, soon strengthened by three oboes and an English horn. These play the theme in twice as rapid a *tempo* as before, while the strings exchange their *arpeggj* in eighth-notes for more lively ones in sixteenth-notes. The last group that enters is the four trumpets, which, however, do not play the theme in its integrity, but merely repeat fragments of it. Soon some of the wooden wind instruments and also some of the strings leave the theme, and play rapid ascending scale-passages. The whole prelude is thus one great *crescendo* on an *arpeggio* theme on the chord of E-flat major. Wagner's intention was purely picturesque: the prelude is a musical suggestion of the quiet, unvarying flow of the river Rhine.

The text of the first scene is, in prose translation, as follows: —

AT THE BOTTOM OF THE RHINE.

[*Greenish twilight, lighter above, below darker. The upper region is filled with billowing water, that flows incessantly from right to left. Towards the depths the waters evaporate into finer and finer moist mist, so that the ground seems to*

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be wholly free from water up to a man's height, the water flowing above the dark bed of the river as in drifts of cloud. Everywhere sharp reefs of rock rise from the depths, and enclose the stage; the whole ground is split up into a wild confusion of jagged rock, so that it is nowhere quite level, and deeper caverns may be supposed to yawn on every hand in the almost total darkness.

One of the RHINE-DAUGHTERS *circles in graceful swimming motion round a reef in the middle of the stage, which rises with its slender peak up into the denser stratum of light-gleaming water.*]

WOGLINDE. Weia! Waga! Waver, thou wave, flow to a cradle! Wagalaweia! Wallala weiala weia!

WELLGUNDE [*her voice sounding from above*]. Woglinde, watchest thou alone?

WOGLINDE. With Wellgunde I should have company.

WELLGUNDE [*dives down from the water to the reef*]. Let me see how thou watchest. [*She tries to catch Woglinde.*]

WOGLINDE [*swims out of her way*]. Safe from thee. [*They tease one another, and join in a game of tag.*]

FLOSSHILDE [*her voice sounding from above*]. Heiala weia! Wild sisters!

WELLGUNDE. Flosshilde, swim! Woglinde is escaping me: help me catch the gliding girl!

FLOSSHILDE [*dives down and swims in between them at their game*]. Ye watch ill the Gold's slumber; watch better over the sleeper's bed, or ye both shall rue your sport!

[*With joyous screams they swim asunder: Flosshilde tries to catch now one, now the other; they elude her and at last join in chasing Flosshilde together: they thus flit like fishes from reef to reef, joking and laughing.*

Meanwhile Alberich has come up from the abyss, climbing up a reef out from a dark cavern. He stops, still enveloped in darkness, and watches the Water-maidens' sport with increasing satisfaction.]

ALBERICH. Hey, hey! you villains! How pretty ye are, you dainty folk! I would gladly leave Nibelheim's night to join you, would you but bend down to me.

[*As the girls hear Alberich's voice, they stop their play.*]

WOGLINDE. Hey! who is that there?

WELLGUNDE. Some one calls from the darkness.

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FLOSSHILDE. Spy out who is eavesdropping on us! [*They dive down lower and recognize the Nibelung.*]

WOGLINDE AND WELLGUNDE. Pah! the nasty fellow!

FLOSSHILDE [*rising quickly*]. Guard the Gold! Our father warned us of such an enemy. [*The two others follow her, and all three gather round the middle reef.*]

ALBERICH. You, up there!

THE THREE. What dost thou want down there?

ALBERICH. Do I disturb your sport, if I stand still here in astonishment? If ye would dive down here, the Nibelung would like to romp and banter with you!

WELLGUNDE. He wants to play with us?

WOGLINDE. Is he making fun of us?

ALBERICH. How bright and fair ye gleam in the wavering light! How my arm would like to twine itself round one of you slender girls, if she would sweetly glide down to me!

FLOSSHILDE. Now I laugh at fright: the enemy is in love. [*They laugh.*]

WELLGUNDE. The wanton rogue!

WOGLINDE. Let's see what he's like! [*She lets herself sink to the peak of the reef, at the foot of which Alberich now stands.*]

ALBERICH. She's coming down.

WOGLINDE. Now come up to me!

ALBERICH [*climbs with gnome-like deftness, but stopped repeatedly in his course, toward the peak of the reef*]. Nasty, smooth, slippery, shiny stuff! How I slip! Neither with hands nor with feet can I get hold of the dainty girls that slip through my fingers! [*He coughs.*] My nose is full of wet: cursed sneezing! [*He has got near to Woglinde.*]

WOGLINDE [*laughing*]. My wooer's splendor draws near with a sneeze!

ALBERICH. Be my sweet-heart, thou womanly child! [*He tries to lay hold of her.*]

WOGLINDE [*eluding him*]. Wouldst thou woo me, then woo me here! [*She has reached another reef. The sisters laugh.*]

ALBERICH [*scratching his head*]. O sorrow! thou escapest me? Just come back again! It was hard for me to do what thou hast done so easily.

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WOGLINDE [*swims to a third reef at a greater depth*]. Now climb down to the bottom: thou'lt surely catch me there!

ALBERICH [*climbs hurriedly down*]. It will be better down there!

WOGLINDE [*darts quickly upwards to a high reef on one side*]. But now up here! [*All the girls laugh.*]

ALBERICH. How can I catch the coy fish on the spring! Wait, thou false one! [*He tries to climb hastily after her.*]

WELLGUNDE [*has let herself sink to a lower reef on the other side*]. Heia! Sweet one! dost thou not hear me?

ALBERICH [*turning round*]. Dost thou call to me?

WELLGUNDE. I counsel thee well: turn to me, avoid Woglinde!

ALBERICH [*clambering hurriedly over the river-bed to Wellgunde*]. Fairer far art thou than that shy girl, who is less glittering and all too smooth. Only dive down deeper, wouldst thou be for me!

WELLGUNDE [*letting herself down a little near to him*]. Am I near thee now?

ALBERICH. Not near enough yet! Wind thy slender arms about me, that I may teasingly stroke thy neck, press caressingly against thy swelling bosom.

WELLGUNDE. Art thou in love, and seeking for love returned? Let me see, thou beauteous one, how art thou to look at! — Pah! thou hairy, hump-backed dandy! Black, calloused, brimstone dwarf! Pick out a sweet-heart whom thou canst please!

ALBERICH [*tries to hold her by force*]. If I don't please thee, I'll yet hold thee fast!

WELLGUNDE [*quickly darting up to the middle reef*]. But fast; else I shall slip away from thee! [*All three laugh.*]

ALBERICH [*angrily scolding after her*]. False child! Cold, bony fish! If I do not seem fair, dainty and teasing, smooth and soft — Hey! then dally with eels, if my skin disgusts thee!

FLOSSHILDE. Why scoldest thou, hobgoblin? Already so discouraged? Thou hast wooed two: didst thou ask the third, the kind girl would give thee sweet comfort!

ALBERICH. Sweet songs sing in my ears.— How well that ye are not one! Out of many I may please one: out of one none would choose me! — If I am to believe thee, then glide down to me!

FLOSSHILDE [*dives down to Alberich*]. Now foolish ye are, silly sisters, that ye do not think this fellow handsome!

ALBERICH [*hurriedly approaching her*]. I can think them silly and ugly, since I have seen thee, the fairest.

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FLOSSHILDE [*caressingly*]. O sing on, so sweetly and softly; how wondrously it bewitches mine ear!

ALBERICH [*touching her confidentially*]. My heart misgives me, quakes, and is consumed, as such dainty praise smiles upon me.

FLOSSHILDE [*gently warding him off*]. How thy grace delights mine eye, how the tenderness of thy smile refreshes my spirits! [*She draws him tenderly to her.*] Most blessed man!

ALBERICH. Sweetest maid!

FLOSSHILDE. Didst thou but love me!

ALBERICH. Could I hold thee forever!

FLOSSHILDE [*holding him wholly in her arms*]. Thy piercing glance, thy bristly beard, Oh! could I see it and stroke it always! The thick shock of thy thorny hair, might it forever flow round Flosshilde! Thy toad-like shape, the croaking of thy voice, Oh! might I, astonished and mute, hear and see only them! [WOGLINDE *and* WELLGUNDE *have dived down near them, and now break out into ringing laughter.*]

ALBERICH [*starting up in fright out of Flosshilde's arms*]. Are ye naughty girls laughing at me?

FLOSSHILDE [*suddenly tearing herself away from him*]. As is fit at the end of the song. [*She darts up quickly to the higher region with her sisters, and joins in their laughter.*]

ALBERICH [*shrieking*]. Woe! Ah! woe! O grief! O grief! The third one, so tender, has deceived me, too? — Ye shameful, sly, ill-mannered, bad gang! Do ye harbor naught but deceit, ye faithless brood of nodding mermaids?

THE THREE RHINE-DAUGHTERS. Wallala! Lalaleia! Lalei! Heia! Heia! Haha! Be ashamed of thyself, dwarf! Don't scold down there! Hear what we tell thee! Why didst thou not, thou craven fellow, bind the girl thou lovedst! We are true and without deceit to the wooer who catches us.— Lay thyself to it, and fear not! We shall not easily escape thee in the water. [*They swim apart, hither and thither, now up and now down, to lure Alberich on to the chase.*]

ALBERICH. How the hot fire burns and glows in my limbs! Rage and love, wild and mighty, lash up my courage!— Laugh and lie as ye will, I long for you, and one must succumb to me! [*He chases them with desperate exertions: he climbs from reef to reef with fearful nimbleness, tries to catch, now one, now another, of the girls, who always elude him with mocking laughter; he stumbles, pitches down into the abyss, then climbs up again in haste,— till at last his patience gives out: foaming with rage, he stops, out of breath, and shakes his clenched fist up at the girls.*]

ALBERICH [*almost beside himself*]. Could this fist catch one of you! . . .

[*He stands so in speechless rage, his eyes turned upwards, when he is suddenly attracted and absorbed in the following apparition.*

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An ever brighter light has come from above, kindling to a dazzlingly bright golden glow at the top of the middle reef; from this point a magical golden light gleams through the water.]

WOGLINDE. Look, sisters! The Awakener laughs into the depths.

WELLGUNDE. It greets the ecstatic Sleeper through the green billows.

FLOSSHILDE. Now it kisses his eye, that it open; look, it smiles in the light glow: its beaming star flows through the waters.

THE THREE [*together, swimming gracefully round the reef*]. Heiayaheia! Heiayaheia! Wallalallalala leiayahei! Rhine-gold! Beaming joy, how laugh'st thou so bright and pure! Glowing radiance flows from thee in sacred splendor! Heiayahei! Heiayaheia! Awake, friend, joyfully awake! Blissful sports we devote to thee: the river shimmers, the waters flame, we glide round thy bed, diving, dancing, and singing in our joyful bath. Rhine-gold! Rhine-gold! Heiayaheia! Wallalaleia yahei!

ALBERICH [*whose eyes, mightily attracted by the radiance, are fixed on the Gold*]. What is't, ye smooth ones, that shines and sparkles there so!

THE THREE GIRLS [*by turns*]. Whence comest thou, thou rough fellow, that thou ne'er hast heard of the Rhine-gold? — The dwarf knows nothing of the Gold's eye, that alternately wakes and sleeps? nothing of the glad star of the waters' depths, that proudly gleams through the waves? — See how joyously we glide through the brightness! Wouldst thou, craven one, bathe in it, then swim and luxuriate in it with us! [*They laugh.*]

ALBERICH. Was your diving sport only for the Gold? Then it was little for my sake!

WOGLINDE. He would not despise the Gold's adornment, if he knew all its wonders!

WELLGUNDE. He would win for his own the inheritance of the world, who should make from the Rhine-gold the Ring that would give him measureless power.

FLOSSHILDE. Our father told us, and bade us guard wisely the bright treasure, that no false foe should steal it from the waters: therefore be silent, ye gabbling lot!

WELLGUNDE. Thou wisest sister! Dost thou complain of us? Dost thou not know to whom alone it is given to forge the Gold?

WOGLINDE. Only he who foreswears the power of love, only he who abjures the joy of love, he alone can compass the spell to form the Gold into a Ring.

WELLGUNDE. So we are safe and free from care: for what lives will love; no one will part from love.

WOGLINDE. Least of all he, the love-sick dwarf: he is like to die of love-desire!

FLOSSHILDE. I fear not him, as I found him: the blaze of his love nearly burnt me.

WELLGUNDE. A brimstone-brand in the billowing waves: he hisses loud from the rage of love.

THE THREE [*together*]. Wallalalleia! Lahei! Lovely dwarf, dost thou not laugh too? How fair thou beam'st in the Gold's glow! Come, lovely one, laugh with us!

ALBERICH [*his eyes fixed fast upon the Gold; he has listened well to the hurried talk of the sisters*]. If I should win the inheritance of the world through thee, if I got not love, should I still cunningly get delight?— [*Terribly loud.*] But mock on! The Niblung draws nigh your sport!

[*In a fury he bounds across to the middle reef and climbs in fearful haste up to its peak. The girls fly screaming asunder, and dart up in different directions.*]

THE THREE RHINE-DAUGHTERS. Heia! Heia! Heiahahei! Save yourselves! the dwarf is raging! the waters hiss wherever he bounds: love drives him crazy! [*They laugh with the maddest insolence.*]

ALBERICH [*on the peak of the reef, stretching out his hand toward the Gold*]. Are ye not frightened yet? Now then, dally in the dark, ye moist brood! I put out your light for you; I tear the Gold from the reef, forge the avenging Ring: for let the waters hear it — thus do I curse love!

[*He tears the Gold from the reef with terrific force, and plunges with it headlong into the depths, where he quickly disappears. The deepest darkness suddenly*

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falls upon everything. The girls dive precipitately down toward the depths after the robber.]

THE RHINE-DAUGHTERS [*shrieking*]. Hold the robber! Save the Gold! Help! Help! Woe! Woe!

[*The water falls with them down toward the depths: from the lowest deep Alberich's ringing laugh of scorn is heard. The reefs disappear in thickest darkness; the whole stage is filled from top to bottom with billowing water, that seems for a while to keep sinking downward.*]

Siegfried passing through the Fire ("Siegfried," Act III. Scene 2).

Morning Dawn and Siegfried's Voyage up the Rhine ("Goetterdaemmerung," Prologue).

These excerpts from the last two dramas of the "Nibelungen" tetralogy have been connected together to form one orchestral concert-piece. Siegfried, after killing the dragon Fafner, and taking the Ring and "Tarnhelmet" from the Nibelung Treasure, has followed the Forest Bird as his guide to the rock where Brünnhilde sleeps, guarded by the fire kindled by Loge at Wotan's command. On his way thither he has met the Wanderer (Wotan), who tried to intercept his passage, but had to retire discomfited after breaking his sacred spear — on the shaft of which the compact with the giants for the building of Valhalla was engraved — on Siegfried's sword Nothung. The young hero now continues his journey toward the rock, to reach which he has to pass through the magic fire. Here the present selection begins.

At first, against a whirring *tremolo* in the strings and rich harmonies in the bassoons and horns, we hear the bird-motive in the oboes and clarinets, and the Siegfried-motive in the trumpet. Soon, however, the full orchestra bursts forth with the fire-motive, as we know it in the last scene of "Die Walküre" ("Fire-charm"); but ever and anon we hear Sieg-

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fried's horn-call (given out by the first, third, fifth, and seventh horns in unison) sounding through the orchestral conflagration. This brilliant theme is soon joined by Brünnhilde's lullaby-motive, the Siegfried-motive, and the bird-motive. When the orchestral fire burns its brightest, the wind instruments repeat at intervals a phrase that recalls the shout of the three Rhine-daughters, "Rhine-gold! Rhine-gold!" in the first scene of "Das Rheingold": the harmony is not the same, but the resemblance is evidently intentional; for does not Siegfried bear with him the Ring that was forged from the Rhine-gold? After a while the fire subsides in the weird, unearthly harmonies of the slumber-motive, and at last all is hushed: Siegfried has passed through the fire.

From this point we pass immediately to the orchestral introduction of the second part of the Prologue of "Götterdämmerung," the scene in which Siegfried takes leave of his wife Brünnhilde, to go forth into the world and seek adventures. The passage is a musical suggestion of gray morning twilight, dawn, and sunrise. The trombones softly give out the mysterious harmonies of the fate-motive, when the 'celli come in with a weird, groping phrase, well expressive of darkness. The horns faintly breathe forth the first measure of Siegfried's "heroic"-motive, and the 'celli go on with their groping: then the horns give out a little more of the heroic-motive, and with greater decision. Next comes a motive (given out by the clarinet and bass-clarinet in contrapuntal imitation) which is now heard for the first time in the whole tetralogy: it is the motive of Siegfried and Brünnhilde's wedded love. Gradually the whole orchestra joins in in working up this motive, *crescendo e sempre più crescendo*, until the sun rises with a grand outburst of all the brass on Siegfried's heroic-motive entire, between the two phrases of which some of the horns, trumpets, and trombones give out the galloping figure of the Ride of the Valkyrior (see "Die Walküre," Act III. Scene 1) against an upward rush of the violins. It should be noted that Siegfried's "heroic"-motive is, note for note, iden-

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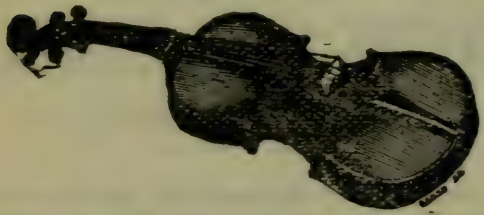
Director.

tical with his horn-call: only, as it always appears in full harmony and with the rhythm wholly changed, this identity is liable to escape the ear. The impression produced by the two motives is utterly different.

From this "Sunrise" a skip is made to the last measures of Siegfried's parting from Brünnhilde, which lead directly to Siegfried's Voyage up the Rhine. This "orchestral *scherzo*," as Wagner has called it, is the Interlude between the Prologue and the first act of "Götterdämmerung." It is based on a contrapuntal working-out of Siegfried's horn-call against Loge's fire-motive and Siegfried's song when the young hero leaves Mime's hut to go out into the world in the first act of "Siegfried."* These three motives are worked up together as theme and double counter-theme. The horn-call is first sounded by one horn alone, as if coming from the depths of the valley at the foot of Brünnhilde's rock: it is answered by the bass-clarinet with a reminiscence of the wedded-love-motive, then repeated by the horn, and answered by an outburst of the whole orchestra upon a phrase which is used in many parts of the tetralogy to express grief. This gradually merges into the theme of Siegfried's song mentioned above, which leads in an upward rush of all the strings to the "*scherzo*" proper. The horn-call first appears in the horn, accompanied by the strings, and is then repeated by the oboe: next it is transferred to the bass, while the violins play the fire-motive against it in the upper voice, and the theme of Siegfried's song creeps in in the middle parts. The working-out is characterized by the utmost energy and brilliancy. At last a sudden change from the key of F major to A major brings in the Rhine-motive (the same on which the Prelude to "Das Rheingold" is built up) in the wind instruments against billowing *arpeggj* in all the strings. This in turn leads to a tremendous outburst in the distant key of E-flat major on a phrase which sounds like

* The melody of this song, "I go from the wood out into the world: never will I return!" has one figure in common with one of the themes in Siegfried and Brünnhilde's great love-duet — the words are, "He (she) is for me eternally, is for me ever, my inheritance, my own, my one, and my all!" — in the last scene of "Siegfried."

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a dread warning of Fate: it is the closing phrase to which Loge, in "Das Rheingold," sings, "I have sought in vain, and now see well that nothing in the world is so rich as to compensate man for the loss of woman's delight and worth." Then the Rhine-motive is taken up again, gradually leading to the exultant cry of the Rhine-daughters, "Rhine-gold! Rhine-gold!" through which ring the first notes of Siegfried's horn-call. But this exuberant shout of joy soon merges in the Rhine-daughters' Lament over the lost Gold ("Das Rheingold," Scene 4), until, with the successive introduction of darker and darker motives,— all connected with the mystic power of the Ring,— the Interlude ends. To make a good concert ending to these selections, Hans Richter (who made them) has added a few measures of the Valhalla motive from "Das Rheingold."

Siegfried's Funeral-March ("Goetterdaemmerung," Act III. Scene 2).

This number should not properly be called a march, as it has few, or none, of the distinguishing characteristics of that form. It is the music played by the orchestra after Siegfried has been murdered by Hagen at the noon-day meal after the boar-hunt, while the huntsmen raise the hero's dead body upon his shield, and bear it in solemn procession home to Gunther's palace.

After a few *pianissimo* notes on the kettle-drums, the horns and tubas* mournfully intone the motive of the "misfortune of the Volsungs," the second phrase of the motive being given out in response by the clarinets,

*These instruments, of which there are four in the score, were made especially for the performances of "Der Ring des Nibelungen" at Bayreuth, and are generally known as "Bayreuth-tubas." Wagner wished for a quartet of brass instruments resembling the horn, but of a deeper and more solemn *timbre*. They are essentially B-flat tenor and F bass Sax-horns, played with a horn mouth-piece. The second quartet of horn-players play these instruments and the regular horn alternately, according to the exigencies of the score. The "Bayreuth-tubas" have been used only by Wagner in his score of the "Nibelungen," and by Anton Bruckner in his E major symphony. The set used by the Boston Symphony Orchestra are exact copies of the instruments used in Bayreuth.

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bass-clarinet, and bassoons. A few *crescendo* strokes on the strings lead to sudden, sharp crashes in the trombones and trumpets, followed each time by a heaving, sighing figure in the lower strings: this is the motive of Siegfried's murder. Then the four tubas and contrabass-tuba strike in with the solemn motive of the Volsung race (Siegmund, Sieglinde, and Siegfried), which leads to a repetition of the murder-motive. Next follow, now in the brass, now in the wood-wind, other motives, all associated with the history of the Volsungs, worked up in gradual *crescendo* over a bass which harps pertinaciously on the motive of the "misfortune of the Volsungs," leading up to a magnificent outburst of the whole orchestra on the murder-motive, no longer in its original shape in C minor, but transfigured to a sort of triumphal pæan in C major. This is followed by Siegfried's motive on the horns and bass-trumpet, then another grand outburst, and the concluding phrase of the Siegfried-motive, given out by the trumpets, and leading to a resounding return of the triumphant pæan, now alternating with Siegfried's "heroic" motive (rhythmic alteration of the horn-call) on all the brass. From this point the "march" gradually dies away, Siegfried and Brünnhilde's wedded-love-motive being the most prominent in its concluding measures.

Bruennhilde's dying speech over Siegfried's body, "Goetterdaemmerung," Act III. Scene 3.

The text of this last great scene of the closing drama of Wagner's tetralogy, "Der Ring des Nibelungen," is, in prose translation, as follows: —

BRUENNHILDE. Silence the shouting flood of your lamentation! She whom ye all have betrayed, his wife comes for vengeance.

BRUENNHILDE [*alone in the middle: after gazing long at* SIEGFRIED'S *counte-*

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nance, at first in convulsive grief, then with almost overwhelming sadness, she turns in solemn exaltation to the men and women]. Heap up great logs to a pile there on the bank of the Rhine: let the glow flare high and bright that consumes the noble body of the sublimest hero!— Lead his charger hither, that it may follow the hero with me. For mine own body longs to share the hero's most sacred honor.— Fulfil Brünnhilde's wish!

[*The younger men erect a mighty funeral pyre before the hall, near the bank of the Rhine, while the following speech proceeds; women adorn it with tapestries, upon which they strew herbs and flowers.*]

BRUENNHILDE [*again lost in contemplation of the corpse*]. His light shines upon me pure as the sun: the purest was he that betrayed me! Deceiving his wife — true to his friend — he sundered himself with his sword from his own beloved — alone dear to him.— Truer than he did no one swear oaths; more faithfully than he did no one keep contracts; more purely than he did no one love: and yet all oaths, all contracts, the truest love, did no man ever betray as he did! — Know ye how this came to pass? — O ye, holy guardians of oaths! guide your glance upon my blossoming sorrow: behold your eternal guilt! Hear my complaint, thou greatest god! Through his bravest deed, so serviceable and welcome to thee, didst thou devote him who accomplished it to the dark power of destruction: — the purest was destined to betray me, that a woman should be filled with knowledge! — Do I now know what avails thee? — I know all! all! all! All lies open before me! Thy ravens, too, have I heard prophesying: with tremblingly longed-for tidings do I now send the pair home. Peace! peace, thou god! —

[*She beckons to the men to raise up* SIEGFRIED'S *corpse and bear it to the pyre; at the same time she draws the Ring from* SIEGFRIED'S *finger, contemplates it during the following, and at last puts it on her own.*]

I now take possession of my inheritance.— Accursed hoop! Terrible Ring! I now grasp thy gold, and now give it away. Ye wise sisters of the water's deep, I thank you for honest counsel! I give you what ye desire: from my ashes take it for your own! Let the fire that consumes me cleanse the Ring from its curse: dissolve it in the flood, and keep pure the bright gold, the shining star of the Rhine, that was stolen from you for mishap.—

[*She turns toward the back, where* SIEGFRIED'S *corpse already lies stretched out on the funeral pile, and snatches a mighty fire-brand from one of the men.*]

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[*She hurls the brand upon the pyre, which quickly kindles to a bright flame. Two ravens have flown up from the shore, and disappear in the background.— Two young men lead in her steed;* BRUENNHILDE *takes it and quickly unbridles it.*]

Grane, my steed, hail to thee! Knowest thou, friend, whither I lead thee? Shining there in the fire lies thy master, Siegfried, my blessed hero. Neighest thou joyfully to follow thy friend! Does the laughing flame lure thee to him?— Let my breast, too, feel how it burns; bright fire, take hold of my heart: to embrace him, embraced by him to be wedded in mightiest love!— Heiaho! Grane! greet thy friend! Siegfried! Siegfried! my blessed greeting to thee!

[*She has swung herself stormily upon the steed, and rushes on it with a single leap into the burning funeral pile. Immediately the fire flares up high, so that the flames fill the whole interior of the hall, and the hall itself seems to catch fire. The women crowd in terror toward the foreground. Suddenly the fire falls in, so that only a sombre cloud of red hovers over the place; it rises and disperses itself wholly: the Rhine has risen mightily from its banks, and rolls its waves over the pyre up to the threshold of the hall. The three* RHINE-DAUGHTERS *have swum in on the waves.* HAGEN, *who since the business with the Ring has been watching* BRUENNHILDE'S *behavior with growing anxiety, is seized with the utmost terror at sight of the* RHINE-DAUGHTERS; *he hurriedly casts spear and shield from him and plunges like mad into the waves, with the cry:* "Back from the Ring!" WOGLINDE *and* WELLGUNDE *encircle his neck with their arms, and so drag him, swimming backwards, down to the depths:* FLOSSHILDE, *swimming ahead of them, holds up the regained Ring rejoicing.— In the sky there breaks forth at the same time a ruddy glow, like Northern Lights, and spreads itself out ever wider and stronger.— The men and women gaze in speechless emotion at these events and the apparition. The curtain falls.*]

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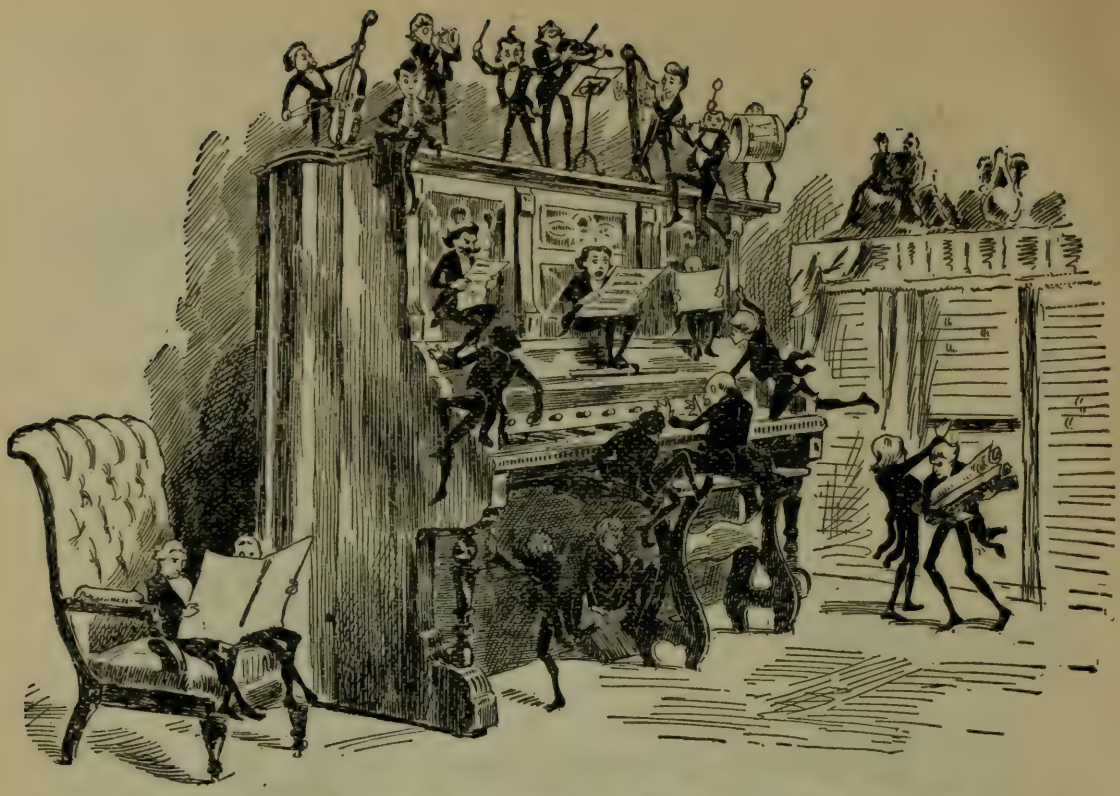
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PROGRAMME

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PROGRAMME.

Mozart – – – – Symphony No. 31, in D major ("Parisian")

I.	Adagio (D major) - - - - - -	4-4
	Allegro (D major) - - - - - -	4-4
II.	Andante (G major) - - - - - -	6-8
III.	Finale: Presto (D major) - - - - -	2-4

Schubert – – – – – Unfinished Symphony in B minor

I.	Allegro moderato (B minor) - - - -	3-4
II.	Andante con moto (E major) - - - -	3-8

Beethoven – – Symphony No. 3, in E-flat major, "Eroica." Op. 55

I.	Allegro con brio (E-flat major) - - - -	3-4
II.	Marcia funebre: Adagio assai (C minor) - -	2-4
III.	Scherzo: Allegro vivace (E-flat major) - -	3-4
	Trio: The same tempo (E-flat major) - -	3-4
IV.	Finale: Allegro molto (E-flat major) - - -	2-4

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Symphony No. 31, in D major ("Parisian") **Wolfgang Amadeus Mozart.**

I.	*Adagio* (*D major*)	4-4
	Allegro (*D major*)	4-4
II.	*Andante* (*G major*)	6-8
III.	*Finale: Presto* (*D major*)	2-4

Wolfgang Amadeus Mozart (christened Johannes Chrysostomus Wolfgangus Theophilus: his father used to translate Theophilus by Gottlieb; in his earlier letters Mozart often added his confirmation name, Sigismundus; his first works, including those published in Paris in 1764, were signed J. G. Wolfgang, and later Wolfgang Amade; in the family he was always Wolfgang) was born in Salzburg on Jan. 27, 1756, and died there on Dec. 5, 1791. He was one of the most astonishing instances of musical precocity on record, his unusually thorough musical education, which he owed almost wholly to his father, beginning with lessons on the pianoforte at the age of three. Soon after this he began to compose and take lessons on the violin. From 1762 to 1769 he and his sister Marianne led the life of child-prodigies, Wolfgang being known as a composer almost from the beginning. The children made two concert tours with their

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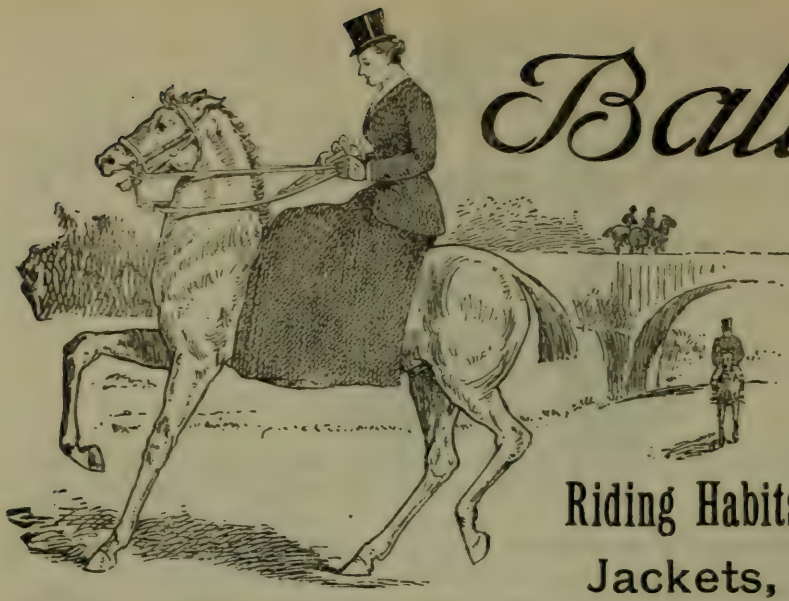
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father (1762–63 to Munich, Linz, Vienna, and Pressburg, 1763–66 through Germany, Paris, England, Holland, Belgium, Switzerland), being greeted everywhere with enthusiasm. In December, 1769, Wolfgang set out with his father on his triumphal progress through Italy, doing some work in counterpoint with Giambattista Sammartini in Milan, and some in fugue with Padre Martini in Bologna; the order of the Golden Spur was conferred upon him by the Pope in Rome; he wrote successful operas for many of the cities he visited, his "Ascanio in Alba" completely eclipsing Johann Adolph Hasse's "Ruggiero" in Bologna (Mozart was then fifteen, and Hasse seventy-two); he was made "*compositore*" to the Accademia Filarmonica, and afterwards (honorary?) *maestro di cappella* in Bologna. Up to 1775 he continued making trips to bring out operas in various musical capitals. About this time he gave up the violin, much to his father's disappointment, and stuck to the pianoforte; but to his dying day he was fond of playing the viola in quartets in private. During 1775–77 he remained in Salzburg, composing; but in September of the latter year he and his mother went through Munich and Augsburg to Mannheim, and thence to Paris, arriving there on March 23, 1778. At this time all musical circles in the French capital were so immersed in the Gluck-Piccinni controversy that they had little attention left to bestow upon Mozart: he succeeded in bringing out only a few works. His mother died on July 3, and he returned home the following September. He abominated Salzburg, his duties as Conzertmeister and organist at court and the cathedral (he had succeeded Adlgasser at a salary of about $200) were not to his taste, and his position in the service of Archbishop Hieronymus, Count of Colloredo, was hardly bearable. On Jan. 29, 1781, "Idomeneo, Rè di Creta," his first great opera, and the one which consolidated his reputation, was given during the Carnival in Munich. On March 16 he joined the archbishop in Vienna: his relations with this worthy ended at last in a kicking downstairs and a shower of bad language. In Vienna he lived at the house of Fridolin Weber, with whose daughter Aloysia he had fallen in love at Mannheim in 1777, but who had jilted him in Munich in 1779. She was now married to Joseph Laufe, a court actor. But Mozart soon got over his disappoint-

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ment, marrying her younger sister Constanze * on Aug. 16, 1782. He was very poor, could get no appointment at court, the Italian Opera was monopolized by Giuseppe Sarti and Giovanni Paisiello, and he had to support himself by composition and concert-giving, of both of which he did a good deal.

In July, 1783, he returned to Salzburg, to conduct a mass of his and to present his wife to his family; but neither his father (who had been strongly opposed to the match) nor his sister could get on with her, and he soon went back to Vienna. In 1785 his father made him a visit, meeting Joseph Haydn, who warmed his heart with his enthusiastic praise of Wolfgang. He never saw his son again. Mozart was at last given an opening at the German Opera, by Schikaneder, and his "Schauspiel-Direktor" was given; but a performance of his "Idomeneo" at the palace of Prinz Auersperg was of more moment to him, as it brought him together with the Abbé Lorenzo da Ponte (born at Ceneda, Venetian States, March 10, 1749, died in New York, Aug. 17, 1838). Thus Mozart at last found a good librettist,—a most important circumstance for an opera composer: da Ponte wrote for him the libretti of "Le Nozze di Figaro" and "Don Giovanni." The first, given at the Burg-Theater in Vienna with overwhelming success, failed to obtain any court appointment for the composer: the still more brilliant success of the second, however, in Prag, did induce the emperor to make Mozart Kammer-Compositor, with a salary of about four hundred dollars a year. Another reason for the emperor's doing this was that Mozart's pupils, Michael Kelly, Nancy Storace, and Thomas Attwood, were fast persuading him to come with them to London; and the emperor wished to keep him in Vienna. In 1789 Mozart followed his pupil and patron Prinz Karl Lichnawsky † to Berlin, stopping on the way to give concerts in Dresden and Leipzig. In Berlin Friedrich Wilhelm II. offered him the post of Kapellmeister; but he refused, preferring to stay in Emperor Joseph's service. In return, the emperor ordered "Cosi fan Tutte" of him, which had an uninterrupted run in Vienna up to the emperor's death in 1790. With the accession of Leopold II. to the throne, Mozart's misfortunes began afresh. The only positions he could get were without pay. Schikaneder ordered

* Fridolin Weber, Constanze's father, was a brother of Franz Anton Weber, Karl Maria von Weber's father. So Mozart and Karl Maria von Weber were first cousins by marriage.

† This was the same Lichnowsky who was afterwards an equally enthusiastic and somewhat more munificent patron of Beethoven's.

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"Die Zauberflöte" of him, and he got an order for the "Requiem" just as he was setting out for Prag to bring out "La Clemenza di Tito" at the coronation of Leopold II. He was already ill; and the strain of the journey, of his work on the two operas and the "Requiem," and of conducting rehearsals and performance of the "Zauberflöte," proved too much for him. He died of malignant typhus just as a party of Hungarian noblemen had clubbed together to guarantee him a pension, and a sum was raised in Amsterdam to buy anything he might compose.

The symphony played at this concert was written for the Concert Spirituel in Paris, and first given there on June 18, 1778, with great success. It is generally known as the "Parisian symphony," or else as "the symphony without minuet." The *sforzando* first note of the introductory *adagio*, for the whole orchestra in unison and octaves, was written especially for the purpose of showing off the then famous "*premier coup d'archet*" (first stroke of the bow) of the Paris orchestra. Indeed, so famous had their precision and vigor in this first attack become that the orchestra was inclined to look askance upon any composition that began in any other way. An orchestral work that did not begin with the "*coup d'archet*" had small chance of finding favor in the eyes of players or conductor.

The introductory *adagio* begins vigorously and majestically, but soon passes into a calmer, more thoughtful mood. It is quite long for Mozart's day, and contains some very rich bits of orchestral coloring. The first theme of the *allegro*, begun by the strings and brilliantly answered by all the wind, bears a strong resemblance to the first theme of the overture to "Don Giovanni,"— a resemblance which is by a little counter-figure in the flute when its first phrase is repeated,— very like the counter-figure in the flute and bassoon in the corresponding passage in the overture. The first subsidiary soon sets in brilliantly in the full orchestra, and, after being developed for a while in free imitation between the upper voice and the bass, makes way for some brilliant passage-work, which leads, in true Mozart fashion, to a resounding half-cadence on the dominant. You think the second theme is coming; but, no! the first theme returns in the dominant (and on the chord of the augmented 5th, too), and is even worked out for a while in contrapuntal imitation before some more passage-work leads to the entrance of the second theme in the same key. This gracefully waving theme is developed at some length, when the first subsidiary comes in once

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more in guise of a conclusion-theme, followed by the same passage-work as at its first appearance. This ends the first part of the movement, which is immediately repeated.

The working-out is long and elaborate, and the third part stands in the regular relation to the first. There is no *coda*.

The slow movement is also in the regular sonata-form, with an exquisitely graceful first theme, a sterner second theme (beginning in E minor, but soon modulating to D minor), and an absolutely bewitching conclusion-theme. The first part is also repeated just as it would be in a first *allegro* movement. The free fantasia, as is often the case when this form is applied to slow movements, is very short; and the third part is very nearly regular, albeit the composer allows himself some new developments. There is no minuet.

The rushing *finale* is also in the sonata-form,—instead of being a rondo,—and is developed much as the first movement is.



Unfinished Symphony in B minor. **Franz Schubert.**

I. *Allegro moderato* (*B minor*) 3-4
II. *Andante con moto* (*E major*) 3-8

Franz Peter Schubert was born in Vienna on Jan. 31, 1797, and died



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there on Nov. 19, 1828. The family came originally from Zuckmantel, in Austrian Silesia. Schubert's grandfather was a peasant at Neudorf in Moravia. His father went to Vienna to study, and afterwards became assistant teacher at a school in the Leopold-Stadt in 1784, schoolmaster in the Lichtenthal in 1786, and master of the parish school in the Rossau district in 1817 or 1818. His mother, Elisabeth Vitz (or Fitz), was a Vienna cook. Franz was first taught the violin by his father, and the pianoforte by his elder brother Ignaz. But he was soon put under Michael Holzer, choir-master of the parish, for violin, pianoforte, organ, singing, and thorough-bass. His progress was astonishingly rapid. He was first soprano at the Lichtenthal Church before he was eleven, and already played violin solos in church and composed songs and instrumental pieces at home. In October, 1808, he was sent to the Imperial Convict, the preparatory school for singers in the Hof-Kapelle, to finish his education. He soon rose to the position of first violin in the orchestra formed by the school-boys, and composed pieces in larger and larger forms for it, writing his first symphony in 1813. He was now sixteen, and his regular time at the Convict was up: his standing in music was very high, but lamentably low in all other departments. Still, the emperor made a special exception in his favor, assuring him a foundation scholarship if he would study enough during the ensuing vacation to pass the examination. But he never did it, and his connection with the school came to an end. To avoid being drafted into the army, he went for a few months to the Normal School of St. Anna, to fit himself for teaching the elementary classes at his father's school in the Lichtenthal. He taught there three years. During his time at the Convict he had studied many of Haydn's and Mozart's scores by himself, and some of Beethoven's. After leaving the school, he began to turn his attention to Gluck and to Beethoven's greater works; but Mozart was still his favorite.

While teaching at his father's school, he composed a good deal,— among other things, his first mass, which so delighted Salieri that he insisted upon giving him some lessons, and ever after spoke of him as his pupil, although the lessons did not probably amount to much. In fact, Schubert, although he had excellent teachers, may be said to have been virtually almost self-

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taught. His rapidity and sureness of comprehension seem to have absolutely dazed his teachers, and all they did, after the first lesson or two, was to sit by and see him go ahead: of really thorough schooling and criticism he had next to none. Toward the end of 1814 he met the poet Mayrhofer, and set many of his verses to music. With the year 1815 began his remarkable and almost unprecedented fertility as a composer. During this one year he wrote one hundred and ninety-five compositions, mostly songs; but among them we find also four operettas, one grand opera, a symphony, and several other works in large forms. Next year he wrote one hundred and thirty-two, and in 1817 sixty-nine compositions. In 1816 he applied for the position of director of the new Government Music-school at Laybach, near Trieste; but his application was refused. So, in order to give up his whole time to composition, he left his father's school, and moved to Vienna, where he took rooms with one Franz von Schober, a young man of good birth, who had come to the capital to enter the university. How Schubert now managed to live — unless von Schober good-naturedly footed all the bills — is a mystery. He had no money. He began by giving a few private lessons, but soon gave them up. He made influential friends, to be sure, and they were anxious enough to help him; but he was an almost impossible person to help,— a true man of the people, who could never get on in polite society. He published next to nothing, and was, moreover, extremely careless and reckless in his mode of life, being passionately fond of a good time in the shape of beating the town and lounging at wine-shops. He wrote not a few of his songs on tavern tables. In 1818, however, he became music-teacher to the family of Count Johann Eszterházy, passing the summer at Zelesz and the winter in Vienna. This gave him enough money to make a trip through Upper Austria, in the summer of 1819, with his friend Vogl, the famous singer. On Feb. 28, 1819, his setting of Goethe's *Schäfers Klagelied* was sung by Jäger at a concert: this was the first public performance of any composition of Schubert's. Vogl interested the manager of the Kärnthnerthor Theater in Schubert about this time, the result of which was the production of his opera, "Die Zwillingsbrüder," at that theatre on June 14, 1820. But Schubert himself cared so little for the whole business that he did not even sit out the first performance.

On his twenty-fifth birthday (1821) he received three flattering testimonials: one from Court Secretary Mosel; one signed by Joseph Weigl

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(director of the Hof-Oper), Antonio Salieri, and von Eichthal; a third from Count Dietrichstein. He was even now almost unknown to the Vienna musical public, although at this early age he had written six hundred and twenty-six works! But his friends made a strenuous effort to push him at last into public notice. It resulted in the publication of his "Erlkönig" and eighteen other songs by Goethe, by Cappi and Diabelli, before the end of the year. In 1822 he became acquainted with Karl Maria von Weber, who had come to Vienna to bring out his "Euryanthe": he already had a slight acquaintance with Beethoven. On April 19 he published a set of pianoforte variations dedicated to Beethoven, and called with Diabelli to present them to him in person. What occurred at the call was eminently characteristic of both the great composers. "They" (Schubert and Diabelli) "found Beethoven and Schindler together, and the former in very good humor; but Beethoven was then so deaf that all conversation with him had to be carried on through paper and pencil, which circumstance had such an effect upon Schubert's bashfulness that, at Beethoven's first remark about something in the variations, he lost his head, and rushed from the room and house in terror." His opera "Alfonso und Estrella" was refused everywhere, and the performance of his "Rosamunde" at the Theater-an-der-Wien was but a poor consolation. In 1824 his "Fierrabras," which was ordered of him by Barbaja, Rossini's famous manager, was also rejected. He was much out of health, but six months at Zelesz with the Észterházys quite restored him. He now almost completely abandoned vocal composition. In the spring of 1825 he and Vogl made another trip through Upper Austria, he returning to Vienna when he had spent all his money. His songs, and some of his pianoforte music, were soon in good demand, and in Vienna he began to enjoy something very like popularity; but his larger compositions still hung fire. Successive applications for the posts of Vize-Kapellmeister at court, and of conductor of the Hof-Oper at Hamburg, were rejected. But his reputation was beginning to cross the Austrian frontier; and Probst and Breitkopf & Härtel, of Leipzig, made him offers to publish some of his works. When Beethoven died, he was one of the torch-bearers at his funeral. Schubert's friends induced him to look over the manuscript scores of Beethoven's "Fidelio," to see by what an arduous process of self-criticism and retouching the great man used to bring his works to perfection: but the impression produced upon Schubert was unfavorable, and he declared that

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he should never be able to bring himself to work in that way. But a subsequent perusal and study of some scores by Handel seem at last to have given him a realizing sense of his own contrapuntal shortcomings: he began to feel how inadequate his technical training had been, and forthwith made arrangements to study counterpoint in earnest under Simon Sechter. But typhus and death intervened! He was buried in the Orts-Friedhof in Währing, "three places higher up than Beethoven."

As a composer, Schubert is probably a unique example of high natural genius, little taught and trained, working successfully in not only the smaller, but in the larger and largest musical forms. His works give evidence both of the splendor of his resources and of the evil results of lack of technical culture, coupled with the most astounding facility. His sense for musical form, albeit not comparable to that of Haydn, Mozart, or Beethoven, was still surprising in one of such scant training, and who wrote so carelessly,—especially in one who heard so few of his own larger works given or even tried over. As a pioneer in new directions, his one great feat was establishing the form of the German *Lied*. As an irremediable loss to the Art of Music, his early death may rank next to Mozart's in robbing the world of unknown and unknowable treasures.

The first movement of this fragment of a symphony is noteworthy for its absolute clearness of form. The first theme, which is just eight measures long, is immediately announced by the 'celli and double-basses in octaves: then follows a softly rustling, restless phrase in the first and second violins, over a throbbing *pizzicato* accompaniment in the violas and basses, which is properly to be regarded as a counter-theme to the first subsidiary, which latter makes its appearance four measures later in the first oboe and clarinet in unison. This subsidiary, with its restless counter-theme, is developed briefly in *crescendo*, until its progress is interupted by two loud chords for the full orchestra,—like stertorous, spasmodic breathing in uneasy sleep,—followed by a sort of sigh in the clarinets, bassoons, and horns, after which the development continues for five measures more, when it is cut short by more spasmodic snortings of the full orchestra. Four measures of transition, on the horns and bassoons, lead to the key of G major. After two preparatory measures of syncopated accompaniment (the bass in the double-basses *pizzicati*, the middle parts in the violas and clarinets) the second theme is given out by the 'celli,—a melody of entrancing grace, but

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which has the peculiarity that its first phrase seems either to end with one foot in the air or else to lead to nothing but a repetition of itself. This time it is repeated by the first and second violins in octaves, ending literally with one foot in the air. A measure's rest is followed by some stormy chord-passages for the whole orchestra, after which one of the figures from the second theme is worked up in contrapuntal imitation, by way of conclusion-theme: at last, when the wind instruments chime in, it assumes the character of a veritable Beethovenish *coda*. This ends the first part of the movement, which is one of the most concisely exposed since Mozart and Haydn, although the intrinsic character of the themes is essentially modern.

The working-out is elaborate, now mysterious, now stormy, contrapuntal elements being especially prominent in it. The leading up to the third part of the movement is absolutely masterly, and in sharp contrast to the extraordinarily abrupt transition from the first subsidiary to the second theme in the first part. The third part is there before you know it, so cunningly, almost slyly, is it led up to. Curiously enough, it does not begin with a return of the first theme, but with the restless counter-theme to the first subsidiary, which comes in regularly in the tonic B minor. From this point onward, however, the third part bears quite the regular, traditional relations to the first, the second theme coming in in D major. A short *coda* brings the movement to a close.

The second movement is in rather an unusual form for a symphonic slow movement: it consists virtually of the first part of a movement in the regular sonata-form, repeated over again with but little variation, and then a brief *coda*. One feels almost as if Schubert had originally intended to write the movement in fully developed sonata-form,—the form in which first *allegro* movements are regularly written,—but found, after he had repeated his first part, that, owing to the slow *tempo*, the movement was already long enough, and would only bear the addition of a short *coda*. If this is so, it is certainly the only instance known in which he had any compunctions about making a movement too long.

The first theme is of the regulation length of sixteen measures; but its construction is none the less peculiar. Its real first and second sections (of four measures each) are each preceded by two introductory measures in the horns and bassoons, over a descending *pizzicato* bass. This makes

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twelve measures, so that the remaining four measures of the theme come in rather curiously, almost as a gratuitous tag. The result is that the theme, in spite of its regulation number of measures, seems to be in three sections instead of four. After having thus been played through in E major, it is immediately repeated in E minor. Then comes the first subsidiary (in E major), a glorious theme in the full orchestra, that reminds one of one of the grandest moments in the trio of the *scherzo* in the composer's great C major symphony (No. 9). This is followed by a little play with the first theme, when a long G-sharp in the first violins, rising to its octave, and then falling to E, introduces the second theme in C-sharp minor. This theme, accompanied in syncopated chords by the strings, is first sung by the clarinet, then taken up and varied a little by the oboe and flute. It is followed by a more energetic second subsidiary in the full orchestra, which leads in turn to the conclusion-theme, which, like the conclusion-theme in the first movement, is really made up of pieces of the second theme. It begins in D major, modulates to G major, and then by the same process to C major. From this key a clever modulation brings us back once more to the tonic E major; and the first part which we have just finished is virtually played over again, with some alterations and changes of key, however, that give it somewhat the aspect of a third part. The *coda* is very short.

This symphony is scored in both its movements for full classic orchestra, with only two horns, but with trumpets, trombones, and kettle-drums. The instrumentation is a decided advance upon that of the great C major symphony, showing far more care and painstaking. The remaining two movements of the work, if indeed they were ever written, have never come to light.

ENTR'ACTE.

One evening in Vienna, when some friends had taken Wagner to the Hof-Oper to hear Goldmark's "Königin von Saba," the Bayreuth master, who had sat silent through two acts, got up to go after the second, saying, "It's curious how heavily these young men score nowadays!"

We all have heard the story of the young man who asked his West-End

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tailor in London how to prevent his trousers bagging at the knees, and was answered with, "Order seventeen pairs at once, as our other customers do!" It is not unlike that of the young composer who had brought out an unsuccessful symphony, and came to Mendelssohn for advice as to what he should do to insure better luck in future. Mendelssohn replied, "Write thirteen symphonies before bringing out one, as I did!"

When the University of Oxford offered Handel the degree of Mus. Doc., his first question was, "How much?" "Five pounds," was the answer. "Five pounds?" cried Handel: "me no want!"

A certain conductor of an amateur orchestra in a small German town had much trouble with one of his 'cellists, who could not be prevailed upon to play softly enough. One day at rehearsal he stopped the orchestra in the midst of a *pianissimo* passage, in which the 'cellist was, as usual, laying in as for dear life upon the A string, and called out to the ecstatic scraper of catgut: "Herr Scheffelmeyer! Herr Scheffelmeyer! Will you oblige me by stopping that infernal noise? We are all *pianissimo* here!" "Ach! Herr Kapellmeister," replied the delinquent. "Do leave me alone! You don't know how glorious it is to feel yourself bringing out such a grand, full tone!"

Wagner once asked a certain musician who had made the pilgrimage to Bayreuth which one of the works he liked best. "The 'Meistersinger'" was the answer. "Ah!" exclaimed Wagner. "Yes! the 'Meistersinger' was an inspiration! It came straight from the blue: no need of rummaging about among musty old legends to make that!"



Symphony No. 3, in E-flat major, "Eroica", Op. 55 **Ludwig van Beethoven.**

I.	*Allegro con brio* (*E-flat major*)	3-4
II.	*Marcia funebre: Adagio assai* (*C minor*)	2-4
III.	*Scherzo: Allegro vivace* (*E-flat major*)	3-4
	Trio: The same tempo (*E-flat major*)	3-4
IV.	*Finale: Allegro molto* (*E-flat major*)	2-4

This symphony was begun in 1802, and finished in 1805: its first performance was at the house of Prince Lobkowitz in Vienna, in 1805. Its full title in the manuscript score is "Sinfonia eroica, composta per festeg-

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giare il sovvenire di un grand' uomo" (Heroic symphony, composed to celebrate the memory of a great man). The first manuscript copy prepared for the French legation in Vienna was inscribed with the name of Napoleon Bonaparte. Beethoven had followed his career with the greatest interest and admiration; but, when he heard of his accepting the title of emperor, he tore off the title-page in disgust. Beethoven never referred to this circumstance until the news of Napoleon's death at St. Helena reached Vienna: then he said, "I have already composed the proper music for that catastrophe," referring to the funeral march in the symphony. Many sketches for the work are still extant, showing through what an arduous process of remodelling and retouching Beethoven's musical ideas went before he could force them to assume their final shape. The "Eroica" is historically noteworthy as the first great "modern" symphony, the first composition in the largely extended symphonic form, introduced by Beethoven, and since cultivated by Mendelessohn, Schumann, Brahms, and others. It was at first received with the severest criticism, and even a man of Karl Maria von Weber's musicianship and insight could see nothing in it but an accumulation of unmusical horrors. More modern criticism, however, has not hesitated to place it side by side with the ninth, at the head of Beethoven's orchestral works. It is dedicated to Prince Lobkowitz.

The first movement begins, after two grand E-flat chords, immediately with the first theme, which is begun by the 'celli and finished in the first violins. Curiously enough, the strongly characteristic first four measures of this theme — the portion of it most used in the development of the movement — are note for note identical with the first four measures of the theme of an early opera overture by Mozart, and also exactly in the same rhythm, only transposed from G major to E-flat major: whether Beethoven knew this overture or not is questionable, but certainly these four measures are all that this symphony has in common with it. This first theme is developed at some length, partly in passage-work, partly in a way that almost savors

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of working-out, until a modulation by half-cadence to the dominant, B-flat major, leads to the entrance of the first subsidiary, the sighing three-note fragments of which are given out by the several wooden wind instruments in alternation, the first phrase of the theme being thus gradually constructed out of little bits, until the whole orchestra chimes in in unison on the figure, and thus leads to the second phrase in the strings and wind. A brilliant climax in passage-work leads to a more decisive cadence in B-flat, in which key the second theme appears, given out by the wind and strings alternately. The place of a conclusion-theme is taken by passage-work, in which sporadic factors of both the first theme and the first subsidiary crop up: at last the first theme gains the mastery, and leads to a repetition of the now concluded first part of the movement. This first part is especially noteworthy for its distinctly modern character, for the brevity of its thematic material, for the amount of passage-work it contains, and for the frequent resemblance of the treatment to working-out.

The working-out proper (second part) begins rather dimly; but thematic elements from the first part soon make their appearance, and the development is carried on with the utmost energy, and with great elaboration, the true Beethovenish fury alternating with moments of equally Beethovenish pathos. About the middle of this second part comes an episode on an entirely new theme, a lovely passage in the remote E minor, which brings with it a moment of repose after some strenuous work on figures taken from the first subsidiary, during which the music gathers new strength to enter upon some still more energetic work on the first theme. Characteristically of Beethoven, this working-out part of the movement, after rising to the highest pitch of energy, ends with a few moments of lassitude, almost of collapse. The leading into the third part is absolutely original, and has given rise to no little controversy. The wood-wind and horns have been softly alternating with whispering *tremolos* in the first and second violins on that most doleful of harmonies, the chord of the dominant 7th with the minor 9th, interrupted by syncopated *pizzicato* notes in all the strings: this mysterious, mournful wailing at last leaves the first and second violins, deserted by the

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rest of the orchestra, continuing their hushed *tremolo* on the notes A-flat and B-flat (components of the dominant 7th chord, B-flat, D, F, A-flat). Suddenly the second horn comes in softly with the first two measures of the first theme, the notes of which are E-flat, G, E-flat, B-flat (all belonging to the tonic chord), while the violins keep up their *tremolo* on the two notes from the dominant. We thus have for two measures of melody running on all the notes of the tonic chord, but accompanied by dominant harmony. The incongruity is such that one might think there was a misprint, were it not known that Beethoven insisted upon having the passage played as it stands when rehearsing the symphony. The intention is evidently *quasi*-dramatic: the impatient horn, tired of the condition of atrophy into which the orchestra has fallen, tries to strike in with the theme four measures too soon, before the orchestra has made up its mind to leave the dominant harmony for the tonic. The hint is immediately taken: the orchestra swells the full chord of the dominant 7th for two measures more, plunging at last in resounding *fortissimo* into the tonic harmony as the third part of the movement begins.

The third part bears the regular relation to the first, allowance being made for a little more extended treatment at certain points for the sake of different modulations. It ends with Beethoven's first great *coda*, really a second free fantasia, to act as a formal counterpoise to the traditional first one. But here the working-out is no longer furious or pathetic: it now has a character of sunny, Hellenic serenity. The movement ends with its head among the stars!

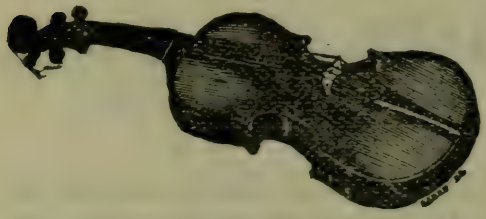
Of the second movement, the world-famous Funeral March, we will let Berlioz speak. He says: "The Funeral March is a whole drama. One thinks to find in it a translation of Virgil's beautiful lines on young Pallas's funeral:—

> Multaque praeterea Laurentis praemia pugni
> Aggerat, et longo praedam jubet ordine duci.
> Post bellator equus, positis insignibus, Aethon
> It lacrymans, guttisque humectat grandibus ora.*

"The end especially is profoundly moving. The march-theme reappears, but in fragments interrupted by moments of silence and with no accompani-

* Besides, he piles up many prizes of the Laurentine war, and orders the booty to be led in long procession. Next his warrior-horse, Æthon, his trappings laid aside, moves on weeping, and with the big drops bedews his cheeks.

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ment but three *pizzicato* thuds of the double-basses; and when these shreds of the mournful melody, alone, naked, broken, wiped out, have fallen one by one upon the tonic, the wind instruments utter a cry, the last farewell of the warriors to their comrade in arms, and the whole orchestra goes out on a *pianissimo* hold."

After this stupendous march the *scherzo* seems doubly lively, yet without any touch of triviality. The trio is based on a passage for three horns that reminds one of the old hunting-calls, running, as it does, almost entirely on the open notes of the instrument.

The *finale* is one of the few instances of the form of theme with variations being applied to the last movement of a symphony. The theme had been used by Beethoven twice before: it came originally, we believe, from the last movement of his ballet, "The Men of Prometheus" (op. 43). It was used again in the XV. Variations and Fugue in E-flat major, for pianoforte, op. 35 (Beethoven's opus-numbers do not always run in chronological order), and now a third time in the "Eroica" symphony. The use made of it, both in the pianoforte variations and in the *finale* of this symphony, is peculiar. Beethoven really makes two themes out of it, one of which is the melody itself, and the other its bass; and, curiously enough, it is the bass which he takes for the principal theme, whereas the melody appears only as a subordinate counter-theme. What makes this still more curious is that, in the original form of the "Prometheus" theme, the bass is not persistent, but accompanies the melody only at intervals, so that its flow is, at times, interrupted by longish rests, while the melody goes on by itself; but, in taking this bass for the theme of his variations, Beethoven has preserved its original form unchanged, rests and all. The effect of these rests, when the theme is first given out in plain unison, is peculiarly mystifying. One feels that something is wanting to give the passage true musical meaning, a want that is not supplied until the contrapuntal figures in the other voices come to fill up the gaps in the first variation.

The whole manner in which this bass-theme is introduced and first announced smacks strongly of the conditions in which it first originated; namely, of the ballet. A furious *fortissimo* rush of all the strings in octaves leads to resounding full chords by the whole orchestra, ending with a hold on the dominant. One thinks to see the bevy of short-skirted dancers draw up in a line with their toes pointed, waiting for the signal to begin!

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Then, as the bass-theme is given out in short *pizzicato* notes by the strings, interrupted later on by playful syncopated ejaculations from the wood-wind, you see the dancers take their first daintily skipping steps. Then comes a long rest: they stop short and wait. Three sudden *fortissimo* B-flats in all the wind instruments make them start in choregraphic surprise, with arms raised above their heads: another rest keeps them for a moment longer in this posture, when a soft hold on B-flat brings them down again in gracefully sweeping courtesy, with head bowed and skirts daintily held out at arm's length. Then the *pizzicato* theme goes on, and the dance proceeds. The variations that follow are generally of a contrapuntal, often of a distinctly fugal character, except where the melodious counter-theme comes in. But all this generally rather playful contrapuntal work is not to be the crown of the symphony: after the noble first movement and the solemn Funeral March, that would have been but trivial and incongruous! Beethoven adds a *coda* (*poco andante*) which for divine beauty and heavenly Hellenic serenity can only be compared to the *coda* of the first movement. It is based for the most part on a slightly altered version of the melodious counter-theme, but gives rise also to the introduction of a wholly new melody of ravishing beauty. After the ballet suggestions of the first page or so of the movement, this *coda* makes one think of the antique strophe and antistrophe in choral dance with which the funeral rites of the heroes of old were made beautiful. Three concluding pages of *presto*, in which the principal melody is taken up by the horns and trnmpets, give it at last a triumphant character.

The symphony is scored throughout for the full classic orchestra (without trombones), but with three instead of two horns. In the score Beethoven has taken the trouble to note that "the third horn-part has been so written that it can be played either by a first or a second horn-player," — quite an unusual piece of practical painstaking for him! The horn is an instrument of very extended compass; but it is extremely difficult for any one player, unless he be an exceptional virtuoso, to use the whole of this compass. Some players make a specialty of producing the higher notes, while others become equally skilful in producing the lower bass notes; but few players are equally good at both ends of the scale, which require a different conformation of lip and a different *embouchure*. A man considers himself a competent player for orchestral purposes, if he has mastered, say, two-thirds

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of the entire compass of the instrument. First and third horn-players are trained to play high, second and fourth horn-players to play low: the medium register of the instrument is open to all. As a rule, too, first and third players use a little smaller mouth-piece than second and fourth players do. So that, in writing the third horn-part in the "Eroica" so that it could be played either by a first or a second horn, Beethoven had to be careful not to let the part far overstep the limits of the medium register of the instrument. It was not often that the great man took such pains to make his music playable.

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D'Albert. Symphony No. 1, in F major, op. 4. First time.

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Præludium, Adagio, and Gavotte, arranged for String Orchestra by Bachrich.

Beethoven. Symphony No. 5, in C minor, op. 67.
Symphony No. 2, in D major, op. 36.
Symphony No. 8, in F major, op. 93.
Symphony No. 9, in D minor (choral), op. 125. (Priscilla White, Louisa Leimer, William J. Winch, and Heinrich Meyn.)
Overture, "Leonore," No. 3, op. 72.
Overture, "Coriolan," op. 62.
Symphony No. 7, in A major, op. 92.
Symphony No. 4, in B-flat major, op. 60.
Symphony No. 3, in E-flat major ("Eroica"), op. 55.

Berlioz. Minuet of Will-o'-the-wisps and Waltz of Sylphs from the "Damnation of Faust," op. 24.
Overture, "Benvenuto Cellini," op. 23.
Overture, "Le Carnaval Romain," op. 9.



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BRAHMS. Symphony No. 3, in F major, op. 90.
Song of Destiny, op. 54.
Symphony No. 4, in E minor, op. 98.
Concerto for Violin in D major, op 77. (FRANZ KNEISEL.)

BRUCH. Concerto for Violin, No. 1, in G minor, op. 26. (HENRI MARTEAU.)

BUSONI. Symphonic Tone Poem (MS., first time).

DAVIDOFF. Concerto for Violoncello, No. 3 (first time). (ALWIN SCHROEDER.)

DVORAK. Suite in D major, op. 39.
Dramatic Overture, "Husitská," op. 67. First time in Boston.
Symphony No. 2, in D minor, op. 70.
Scherzo Capriccioso, op. 66.

ERNST. Concerto for Violin in F-sharp minor, op. 23. (TIMOTHEE ADAMOWSKI.)

FOOTE. "The Skeleton in Armour," op. 28 (first time). (MARIE BARNARD-SMITH, LILLIAN CARLSMITH, GEORGE J. PARKER, and CLARENCE E. HAY.)

GADE. Symphony No. 4, in B-flat major, op. 20.

GILSON. "La Mer," Symphonic Sketches, Nos. 1, 2, and 3. First time in Boston.

GOLDMARK. Overture, "Spring," in A major, op. 36.
Symphony, "Rustic Wedding," op. 23.

GOUNOD. "La Vision de Jeanne d'Arc," characteristic piece for Violin and Orchestra. (HENRI MARTEAU.)

GRIEG. Suite No. 2 from the music to "Peer Gynt," op. 55.

HAYDN. Symphony in B-flat major, Breitkopf & Härtel Ed., No. 12.
Symphony in C minor, Breitkopf & Härtel Ed., No. 9.

HUMPERDINK. Humoreske (first time).

LALO. Overture, "Le Roi d'Ys."

LANG, MARGARET RUTHVEN. Dramatic Overture No. 2, op. 12 (MS., first time).

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LISZT. "Die Loreley," song with Orchestra. (EMMA JUCH.)
Symphonic Poem No. 2, "Tasso, Lamento e Trionfo."
"Mephisto Waltz," Episode from Lenau's "Faust."
Concerto for Pianoforte, No. 2, in A major. (FERRUCCIO B. BUSONI.)

MACDOWELL. Concerto for Pianoforte, No. 1, in A minor, op. 15. (E. A. MACDOWELL.)
Two Symphonic Poems, "Hamlet" and "Ophelia."

MENDELSSOHN. Symphony No. 4, in A major ("Italian"), op. 90.
Overture to "Fingal's Cave," op. 36.

MOSZKOWSKI. Suite No. 1, in F major, op. 39, Nos. 3 and 5.

MOZART. Letter Aria from "Don Giovanni." (MME. BASTA-TAVARY.)
Symphony in D major, without Minuet ("Parisian").

NICOLAI. Overture to "The Merry Wives of Windsor."

PADEREWSKI. Concerto for Pianoforte, in A minor, op. 17. (IGNACE J. PADEREWSKI.)

PAINE. Columbus March and Hymn.

RAFF. Symphony No. 3, in F major ("Im Walde"), op. 153.
"La Fée d'Amour," characteristic piece for Violin and Orchestra, op. 67. (OTTO ROTH.) First time at these concerts.

REINECKE. Overture to "King Manfred."

RIEMENSCHNEIDER. "Dance of Death" (new, first time).

RUBINSTEIN. Concerto for Pianoforte, No. 4, in D minor, op. 70. (FANNY BLOOMFIELD-ZEISLER.)

SAINT-SAENS. Concerto for Pianoforte, No. 4, in C minor, op. 44. (CARL STASNY.)
Symphony No. 2, in A minor, op. 55.
Concerto for Pianoforte, No. 2, in G minor, op. 22. (GEORGE M. NOWELL.)
Concerto for Violin, No. 1, in A major, op. 20. (C. M. LOEFFLER.)

SCHARWENKA, PHILIPP. Symphonic Poem, "Frühlingswogen," op. 87. First time in Boston.

SCHUBERT. "Gruppe aus dem Tartarus," — "Die Allmacht." (MAX HEINRICH.)
Unfinished Symphony in B minor.

SCHUMANN. Symphony No. 2, in C major, op. 64.
Symphony No. 1, in B-flat major, op. 38.
Symphony No. 3, in E-flat major ("Rhenish"), op. 97.
Overture, "Manfred," op. 115.

SPOHR. Recitative and Aria, "Der Hölle selbst," from "Faust." (MAX HEINRICH.)

SVENDSEN. Legend for Orchestra, "Zorahayda," op. 11. First time in Boston.

THIERIOT. Sinfonietta in E major, op. 55.

TSCHAIKOWSKY. Symphony No. 5, in E minor. First time in Boston.
Overture Fantasy, "Romeo and Juliet."

VIEUXTEMPS. Concerto for Violin, in D minor, op. 31. (I. SCHNITZLER.)

VOLKMANN. Symphony No. 2, in B-flat major, op. 53.

WAGNER. Prelude and "Liebestod," from "Tristan und Isolde."
Kaiser-Marsch.
Siegfried-Idyll.
Overture, "Tannhäuser."
Overture, "Rienzi."
Prelude and Scene 1 from "Das Rheingold." (FELICIA KASCHOSKA, Mrs. ARTHUR NIKISCH, LOUISA LEIMER, and HEINRICH MEYN.)
Siegfried passing through the Fire, Dawn, and Siegfried's Voyage up the Rhine. (Arranged for concert performance by Hans Richter.)
Prelude to Act III., Dance of Apprentices, and Homage to Hans Sachs, from "Die Meistersinger von Nürnberg."
Siegfried's Funeral March, from "Götterdämmerung."
Brünnhilde's Dying Speech over Siegfried's body, from "Götterdämmerung." (FELICIA KASCHOSKA.)
Overture, "Der fliegende Holländer."
"Waldweben," from "Siegfried."
Aria, "Dich, liebe Halle," from "Tannhäuser." (Mme. BASTA-TAVARY.)
Prelude to "Die Meistersinger von Nürnberg."

WEBER. Scena and Aria, "Ocean, thou mighty monster," from "Oberon." (EMMA JUCH.)
Overture, "Der Freischütz."
Overture, "Oberon."

SUMMARY.

D'ALBERT,	1	MENDELSSOHN,	2
BACH,	2	MOSZKOWSKI,	1
BEETHOVEN,	9	MOZART,	2
BERLIOZ,	3	NICOLAI,	1
BIZET,	1	PADEREWSKI,	1
BRAHMS,	4	PAINE,	1
BRUCH,	1	RAFF,	2
BUSONI,	1	REINECKE,	1
DAVIDOFF,	1	RIEMENSCHNEIDER,	1
DVORAK,	4	RUBINSTEIN,	1
ERNST,	1	SAINT-SAENS,	4
FOOTE,	1	SCHARWENKA,	1
GADE,	1	SCHUBERT,	3
GILSON,	1	SCHUMANN,	4
GOLDMARK,	2	SPOHR,	1
GOUNOD,	1	SVENDSEN,	1
GRIEG,	1	THIERIOT,	1
HAYDN,	2	TSCHAIKOWSKY,	2
HUMPERDINK,	1	VIEUXTEMPS,	1
LALO,	1	VOLKMANN,	1
LANG,	1	WAGNER,	10
LISZT,	4	WEBER,	3
MACDOWELL,	3		

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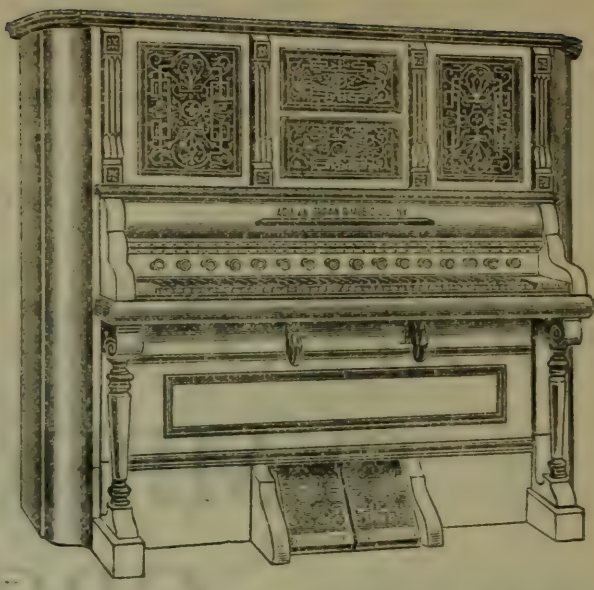
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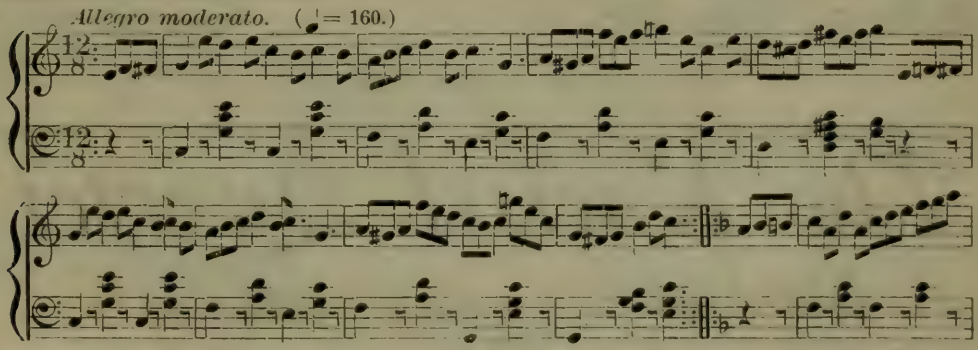
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